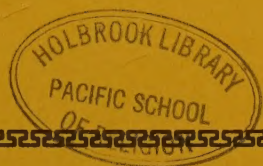


The Hymn

April 1978



July 4, 1783 at Salem, North Carolina

Painting by John Clymer

At Winston-Salem, site of the National Convocation, April 23-25

See page 66 and back cover

Cover Photo

July 4, 1783, the citizens of Salem, North Carolina celebrated Independence Day in America. This is a reproduction of a singing and carrying torches, in the first official celebration of Independence Day in America. This is a reproduction of a painting by New England artist John Clymer, depicting citizens as they paraded through the streets that evening. Extensive research of landscape and the diaries of the people have made this picture accurate in every detail. The photo of this painting is reproduced by permission of the American Cyanamid Company, and Old Salem, Inc., courtesy of Karl Kroeger, Director of the Moravian Music Foundation, Winston-Salem, North Carolina.

HARRY ESKEW

Editor

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Information on advertising in *The Hymn* can be secured from the Executive Director.

All new hymns to be considered for publication should be sent to the National Headquarters at the above address.

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The Hymn

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Volume 29

April 1978

Number 2

Editor's Column by <i>Harry Eskew</i>	68
President's Message by <i>L. David Miller</i>	69
Miss Elizabeth Adams' Music Book: A Manuscript Predecessor of William Walker's SOUTHERN HARMONY by <i>Milburn Price</i>	70
A New Source for the Tune "All Is Well" by <i>David W. Music</i>	76
CEH List Correction by <i>Joel W. Lundeen</i>	82
The CEH List: Four Diverse Appraisals by <i>Robert J. Batastini,</i> <i>Donald P. Hustad, Austin C. Lovelace, and Cyril V. Taylor</i>	83
My Favorite Hymn by <i>Norman Vincent Peale</i>	91
Heroines of the Hymnal by <i>Ernest K. Emurian</i>	92
Bibliography of Hymnals in Use in American and Canadian Roman Catholic Churches by <i>Peter C. Finn</i>	98
Hymns in Periodical Literature by <i>James A. Rogers</i>	101

HYMNIC NEWS

Episcopalians Update Hymn Texts by <i>Leonard Ellinwood</i>	105
The Guinness Hymnic Records	106
McCutchan Collection Described	106
Moravian Fest to Feature Hymnody	107
British Hymn Society to Meet at Manchester	107

REVIEWS

The Covenant Hymnal ed. by <i>James R. Hawkins and</i> <i>J. Irving Erickson</i>	<i>Joel W. Lundeen</i> 108
Singing Our History by <i>Eugene B. Navias</i>	<i>Barbara Owen</i> 110
White Spirituals from THE SACRED HARP by <i>Alan Lomax</i>	<i>James Scholten</i> 112
The Gospel Ship by <i>Alan Lomax</i>	<i>Terry E. Miller</i> 113
Harp of Joy by <i>John D. Herr and</i> <i>Roger L. Hall</i>	<i>Daniel W. Patterson</i> 116
Sixty Hymns from Songs of Zion: A Hymnal Supplement	<i>George Brandon</i> 117
Hymns II ed. by <i>Paul Beckwith, Hughes Huffman, and</i> <i>Mark Hunt</i>	<i>Ray F. Luper</i> 119
Move in Our Midst by <i>Kenneth I. Morse</i>	<i>Wilbur E. Brumbaugh</i> 120
Music and Worship in the Church (rev. & enl. ed.) by <i>Austin C. Lovelace and William C. Rice</i>	<i>V. Earle Copes</i> 121
Japanese Hymns in English by <i>Pauline Smith</i> <i>McAlpine</i>	<i>Michel S. Simoneaux</i> 122
Fanny Crosby Speaks Again ed. by <i>Donald P.</i> <i>Hustad</i>	<i>C. Bernard Ruffin</i> 123

Editor's Column

Twenty-four writers have presented us a variety of stimulating hymnic information in this issue. As Editor I am deeply grateful for the continuing willingness of these persons who freely give of their time and talents to make each issue possible.

It is a pleasure to present articles on two recent discoveries in early American hymnody: William Walker's manuscript tunebook and a new source for the hymn tune "*All Is Well*." Related more to present-day developments, the CEH list published in our October issue is now given critical evaluation by four distinguished hymnologists representing different perspectives. The series of bibliographies of hymnals in current use among religious denominations is continued with a listing of those used by Roman Catholics in the United States and Canada.

The feminist movement is much in the news now and several items in this issue are related to women and hymns: the article "Heroines of the Hymnal," the news report on the updating of hymns by Episcopalians, and the reviews of *Singing Our History* and *Fanny Crosby Speaks Again*. Another human interest feature of this issue is "My Favorite Hymn," here inaugurated by one of America's best known ministers, Norman Vincent Peale.

In addition to books, three recordings of hymns (all representing early American traditions) are reviewed in this issue. Also of special interest are the reviews of *The Covenant Hymnal* and of *Hymns II*, as well as a little pioneering volume from Japan, *Japanese Hymns in English*.

David Miller's last President's Message as our HSA President appears in this issue. I join the members of the Hymn Society in expressing thanks to Dr. Miller for his leadership and his stimulating columns in *The Hymn*.

This issue is the first to be sent without mailing envelopes, a practice that will save the Hymn Society several hundred dollars a year. If your copy arrives in damaged condition, please notify the National Headquarters.

Our cover photo is *The Hymn's* way of saying, "Come to the National Convention at Winston-Salem."

Harry Eskew

President's Message

It has been said that "tradition in all forms of art is the most revered and hallowed guide. But traditions must periodically shake off dormant habits and excite themselves into palpable growth." During the last two years, the Hymn Society has given eloquent witness to the truth of those statements. Following a year of self-study, the Society made exciting changes in order to revitalize its work. The move of the national headquarters from New York City to Wittenberg University where rent-free facilities were provided symbolizes the realistic determination of its leaders to be practical as well as creative. While maintaining the solid foundations of the past, the Society is involving the entire membership in innovative plans for the future.

The changes thus far have been gradual and moderate. The quarterly publication, *The Hymn* has begun a transition to a new format and style and has expanded its content under the editorship of Dr. Harry Eskew. *The Stanza* is a new informal newsletter serving a more practical function. It is published biannually and edited by the Executive Director, W. Thomas Smith. Mr. Smith, in his newly created position, also helps implement the work of the three primary committees: Executive, Research and Promotion. Thirty-seven people representing wide geographic areas and diverse church affiliation comprise the membership of these committees. In addition, thirty-three Area Resource Persons have been designated to promote the Society throughout the entire United States and parts of Canada.

Cooperation with the American Guild of Organists has resulted in the regular appearance of an article by a member of the Society in each issue of *Music Magazine*, the AGO monthly publication reaching 20,000 church musicians. The AGO and the Hymn Society are jointly sponsoring a program based on some aspect of Hymnody at Regional Meetings of the AGO. Hymn Workshops will be presented at the national conventions of the AGO and the Royal Canadian College of Organists this summer.

A new Editorial and Project Board has been appointed and is working with Dr. Leonard Ellinwood to assist in the completion of the Dictionary of American Hymnology and in speeding its publication.

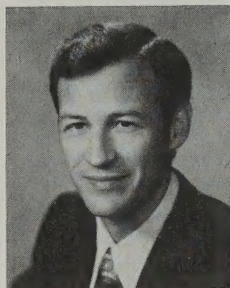
More than 1200 new members have been enrolled in the Society during the past two years. As I conclude my term of office as President, may I repeat our objective for 1978 to double our membership. *We can succeed if each of you will recruit one new member.*

I wish to thank all who have worked diligently these past two years to help achieve our goals. With your continued cooperation and enthusiasm we will grow and fulfill our mission. May God bless us and keep us going!

L. David Miller

Miss Elizabeth Adams' Music Book: A Manuscript Predecessor of William Walker's *Southern Harmony*

Milburn Price



Milburn Price

Milburn Price is Chairman of the Department of Music, Furman University, Greenville, South Carolina. A native of Mississippi, he holds the M.M. degree from Baylor University and the D.M.A. degree from the University of Southern California. He has written text and music for several hymns and has prepared the revised edition of A Survey of Christian Hymnody by William J. Reynolds, published under the new title, A Joyful Sound (Holt, Rinehart & Winston, 1978).

In May of 1976 Furman University in Greenville, South Carolina acquired a manuscript collection of anthems, fugal tunes, and hymn tunes transcribed by William Walker (1809-1875). The manuscript indicates on two different pages that it was intended to be a music book for the use of a Miss Elizabeth R. Adams. The first such inscription, which bears the date 1832, identifies the manuscript as "Miss Elizabeth Adams' Music Book" (Figure 1). A second "title page," beginning a new section, is labeled "Miss Elizabeth R. Adams' Music Book," followed by the date "June the 29th 1833." Pagination and the manner in which the sections are attached to the cover indicate that there are two other sub-divisions of the manuscript, but these bear neither heading nor date. Thus, the collection appears to be a compilation of four separate "music books."

The manuscript was discovered by Mr. J. Carl Bailey of Fountain Inn, South Carolina among the papers of his grandfather, the Reverend J. D. Bailey, a descendant of the former Miss Adams. According to a letter accompanying the manuscript, written by Rev. Bailey on January 30, 1921, "the notebook was made for my great-grandmother Adams when she was a girl. The work was done by hand with pen and ink. William Walker was the writer."¹ The validity of that claim is substantiated by the appearance of Walker's signature on the page carrying the tune "*Hickses Farewell*" (Figure 2), in penmanship matching that used throughout the manuscript.

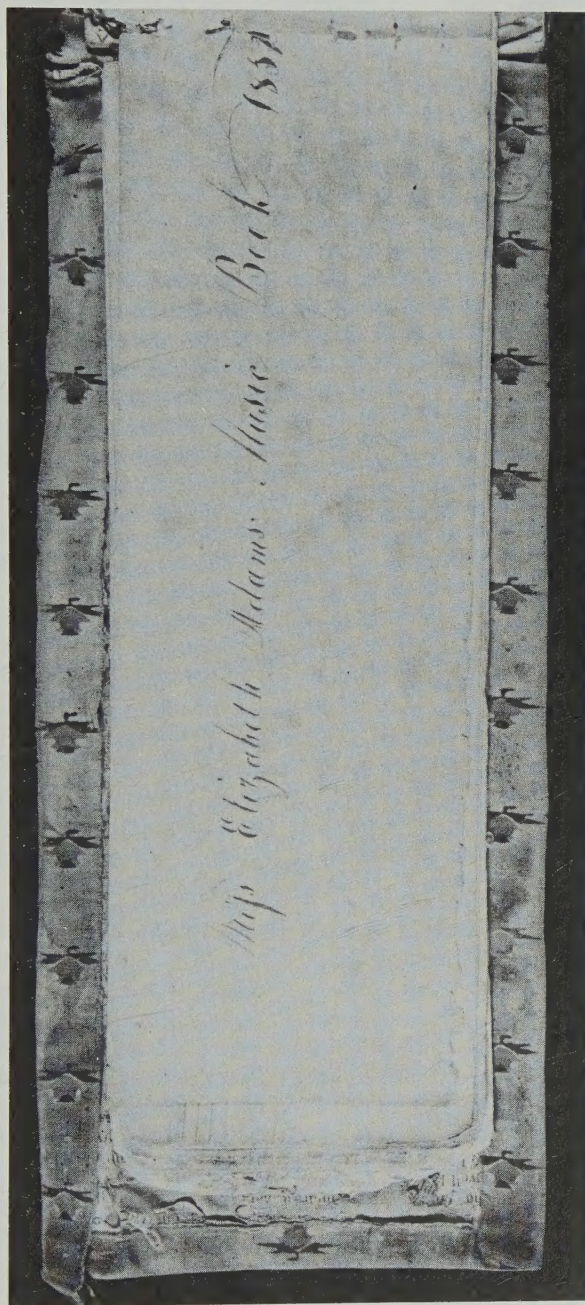


Figure 1: Page dated 1832 identifying the manuscript tunebook as Miss Elizabeth Adams' Music Book.



Figure 2: William Walker's signature on the page with "Hickes Farewell" in penmanship matching that used throughout the manuscript.

The music book is in the oblong shape typical of the published tune collections of the period, although more diminutive in size, with dimensions of approximately 4 inches by 9 inches. The four sections are sewn onto a simple cloth cover which was reinforced (presumably for added sturdiness) with sections of newspaper bearing the date March 24, 1832. The musical notation used is the four-shaped pattern introduced by William Little and William Smith in *The Easy Instructor* (1801) and adopted by the various compilers of southern folk hymn collections.

The manuscript contains seventy-three entries. Two of these, "*Fairfield*" and "*Tribulation*," appear twice. The seventy-one different selections represent a broad spectrum of development in the heritage of southern folk hymnody, including its New England antecedents. William Billings, Daniel Read, E. K. Dare, the Chapins (Lucius and/or Amzi), Robert Boyd, J. C. Lowry, and Ananias Davisson are among the composers whose tunes were used.

The role of this manuscript as a predecessor of Walker's *Southern Harmony*,² first published in 1835, is apparent from the fact that all but nine of the seventy-one tunes appeared in the first edition, and two of that nine ("*Newburgh*" and "*Rockbridge*") were included in later editions. Not only do sixty-four tunes from the manuscript appear in various editions of *Southern Harmony*, but, with the exception of four tunes ("*Devotion*," "*Green Fields*," "*Rockbridge*," and "*Mear*"), the tenor and treble lines in the manuscript are closely similar to the published versions. For twenty-four tunes, the parts are identical; minor variants in either rhythm or melody can be found in thirty-six tunes. For the four tunes exhibiting significant differences between manuscript and published versions, these variances occur in the treble line.

Texts are included for only twenty-one of the manuscript tunes—less than one-third of the total. For seventeen of these, the same text is retained in the 1835 edition of *Southern Harmony*. However, four tunes ("*Devotion*," "*Hanover*," "*Messiah*," and "*Pleasant Hill*") appear in that publication with different texts. Two of these "replacement texts" were from *Baptist Harmony* (not published until 1834), a significant source of texts for *Southern Harmony*. Text sources for the manuscript include *Mercer's Cluster*, *Dover Selection*, *Watts' Hymns and Psalms*, and the *Methodist Hymn Book*, all cited on the title page of the 1835 edition.

Several tunes appear in the manuscript under titles different from those with which they are identified in *Southern Harmony*. Thus, MS. "*The Desert*" = SH "*The Thorny Desert*"; MS. "*24th Psalm*" = SH "*Primrose*"; MS. "*Consolation*" = "*Consolation New*"; and MS. "*Solemnity*" = SH "*Marysville*." In a few other cases, tune names which are written in the manuscript as a single word are di-

vided into two words in *Southern Harmony* (e.g., "Holymanna—" "Holy Manna," "Greenfields"—"Green Fields").

The contents of the Adams manuscript reflect William Walker's indebtedness to earlier compilers of southern folk hymn collections. The influence of Ananias Davisson is particularly prominent. Twenty-one tunes in the manuscript, including two by Davisson ("Idumea" and "Tribulation") appeared in the first edition of his *Kentucky Harmony* (1816).³ An additional two tunes, "Fairfield" and "Solemnity,"⁴ were published in the second edition (1817).

Seven of the manuscript tunes had been included in the first edition of Davisson's *A Supplement to the Kentucky Harmony* (1820). Among these were his "Amanda"⁵ and "Transport," the latter bearing a joint ascription to Davisson and White. Still another six tunes appeared in the third edition of the *Supplement* published in 1825. Thus, a total of thirty-six tunes, or slightly over one-half of the number contained in the Walker manuscript, can be found in the four Davisson collections.

The manuscript includes one tune, "Messiah," by James P. Carrell, whose *Songs of Zion* (1821) was another important southern hymn tune publication. However, since this tune appeared in the third edition of Davisson's *Supplement to the Kentucky Harmony*, it is possible that Walker discovered it there, rather than in Carrell's own publication.

The composer represented with the largest number of tunes in the manuscript is Walker himself, to whom nine of the tunes can be credited. In *Southern Harmony*, eight of these tunes carry his name alone, while the other, "The Martial Trumpet," indicates his collaboration with his cousin, the Rev. J. G. Landrum, who in 1839 became pastor of the First Baptist Church of Spartanburg, South Carolina⁶—a church to which Walker and his wife later transferred their membership.

It is not possible to determine which of Walker's tunes were entirely original and which were arrangements of melodies which he transcribed from oral tradition. Acknowledgement of the practice of assigning his name to both types of tunes was made in Walker's preface to the first edition of *Southern Harmony*:

I have composed the parts to a great many good airs, (which I could not find in any publication nor in manuscript,) and assigned my name as the author. I have also composed several tunes wholly, and inserted them in this work which also bear my name.⁷

On the basis of the dated sections of the manuscript, it is possible to assign to several of the Walker tunes dates of origin earlier than that previously afforded by the earliest publication date of *Southern*

Harmony (1835). The section of the manuscript dated 1832 includes "The Martial Trumpet" and "Heavenly Armour." Within the section bearing the date June 29, 1833, are "The Desert," "Jerusalem," "Louisiana," and "Mutual Love." Walker's tunes which are located in the undated sections of the manuscript are "Complainer," "Invitation," and "Hickses Farewell."

The discovery of the William Walker manuscript should be significant to those interested in southern folk hymnody for several reasons: it is the first manuscript collection in William Walker's hand to be discovered; it pre-dates the publication of *Southern Harmony* by two years; it provides insights into the development of the contents of *Southern Harmony*; and it documents an earlier dating of several Walker tunes than previously was possible. The manuscript will be made available for study to hymnologists who wish to include it in their research for further insights into the development of southern folk hymnody.

FOOTNOTES

¹Letter discovered with the manuscript, written by Rev. J. D. Bailey.

²For a detailed study of *Southern Harmony* and William Walker's other shaped-note collections, see Harry Lee Eskew, "The Life and Work of William Walker," M.S.M. thesis, New Orleans Baptist Theological Seminary, 1960.

³Davisson's significance in the development of Southern folk hymnody is discussed in Irving Lowens' introduction to the facsimile edition of the 1816 edition of *Kentucky Harmony* (Minneapolis: Augsburg Publishing House, 1976); Harry Lee Eskew, "Shaped-Note Hymnody in the Shenandoah Valley, 1816-1860," unpublished Ph.D. dissertation, Tulane University, 1966, pp. 17-57; and Rachel Augusta Brett Harley, "Ananias Davisson: Southern Tune-Book Compiler (1780-1857)," unpublished Ph.D. dissertation, University of Michigan, 1972.

⁴Davisson's "Solemnity," as cited earlier, appears under the same tune name in the manuscript, but with the name changed to "Marysville" in the first edition of *Southern Harmony* (1835).

⁵The name of this tune appears as "Imandra" in the third edition of the *Supplement* (1825) and in the Walker manuscript.

⁶Brent Holcomb, "A William Walker, A.S.H. [author of *Southern Harmony*], Manuscript," *Journal of the South Carolina Baptist Historical Society*, Vol. 2 (November, 1976), p. 7.

⁷William Walker, *Southern Harmony* (New Haven: Nathan Whiting, printer, 1835), p. iii.



Do you belong to an organization whose members might be interested in the Hymn Society (such as a ministerial group, A.G.O. chapter, etc.)? Let us know how many members you have in your group and we will send you enough complimentary packets of material about the Society for you to distribute in your group. Write to the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501.

When you are asked to provide biographical information (or a "vita") be sure to mention that you are a member of the Hymn Society of America!

A New Source for the Tune "All Is Well"

David W. Music



David W. Music

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In the course of recent hymnody at least three tunes have borne the name "All Is Well." One of these tunes appeared anonymously as No. 86 in *Hymns and Spiritual Songs for the Little Flock* (revised edition, London, 1932), set to Mary Bowly's "Through the love of God our Savior, All will be well." Another tune using this name appeared in Pluma M. Brown's *Song-Hymnal of Praise and Joy* (Jackson, Minn., 1897-1924, No. 157). This tune, written by Brown, was copyrighted in 1896 and used for a text by E. Paxton Hood titled "I hear a sweet voice ringing clear, All is well!" Neither of these tunes seems to have been used outside the books in which they first appeared.

However, the third "All Is Well" tune has proved to be more durable and has seen extensive use in modern hymnals. This tune has been used with a number of texts, the most familiar of which is William Clayton's "Come, come ye Saints." Clayton, a member of the Church of Jesus Christ of Latter-Day Saints, wrote the text in 1846 during the westward journey of the Mormon pioneers. It is one of the most popular hymns of the Latter-Day Saints and has often been called the "Mormon Hymn." Other texts associated with the "All Is Well" tune have included a revision of Clayton's text by Joseph F. Green, and Kenneth Cober's "Renew thy church, her ministries restore." Some of the more recent hymnals including this tune are *Hymns for the Living Church* (Carol Stream, IL., 1974), *The Hymnal of the United Church of Christ* (Philadelphia, 1974), and *Baptist Hymnal* (Nashville, 1975). It is this "All Is Well" tune that is the subject of this study.

Many modern hymnals label "All Is Well" an "Old English melody." Unfortunately, there seems to be no concrete evidence to

support this attribution. George Pullen Jackson noted that the structure of the text generally found with "*All Is Well*" in the nineteenth century is similar to that of the English folk song "Captain Kidd."¹ However, this is mere circumstantial evidence and, despite a search for this tune through the Bodleian Library, Oxford, by Alexander Schreiner and a librarian,² "*All Is Well*" has yet to be found in an English source.

The earliest source hitherto known for "*All Is Well*" is a Georgia tunebook, *The Sacred Harp* (Philadelphia, 1844), where it appears on page 122 with an attribution to J. T. White, a nephew of the compiler, B. F. White. The tune is set to a text beginning "What's this that steals upon my frame? Is it death?" In the *Original Sacred Harp* (1911), J. S. James makes the following remarks about J. T. White and this tune:

In other part of this book see reference to J. T. White, author of this tune, and also of words. The tune has been published before it was printed in the "Sacred Harp." It was named by White for the "Sacred Harp." The words are also a part of the old melodies.³

Though James states that "*All Is Well*" was published before its appearance in *The Sacred Harp*, no prior publication has been noted. It has been suggested that the tune may have appeared in *The Organ*, a county newspaper published by B. F. White for several years before the printing of *The Sacred Harp*.⁴

Be that as it may, "*All Is Well*" did appear in print before the 1844 edition of *The Sacred Harp*. This prior publication occurred in a pamphlet titled *Revival Melodies, or Songs of Zion* (Boston, 1842). No compiler is named,⁵ but the booklet is dedicated to "Elder" Jacob Knapp, a Baptist evangelist of the mid-nineteenth century. A note at the beginning of the book states that it contains hymns "as they were originally sung at the meetings of the Rev. Mr. Knapp," and that many of the hymns had appeared earlier in sheet form during Knapp's Boston revival. Knapp began this series of meetings early in 1842 at the invitation of "nearly all the Baptist pastors in the city."⁶ The meetings lasted until the third week of March, at which time he began a series in Lowell.⁷

Revival Melodies was soon followed by *Revival Melodies, Part II* (Boston, 1842). In 1843, the two parts were combined into a hard-back edition.

"*All Is Well*" appears on page 18 of *Revival Melodies, Part I*, set to "What's this that steals upon my frame? Is it death?" and titled "*All Is Well*." Thus, James' statement that the tune was named by J. T. White for *The Sacred Harp* is clearly in error. The same five stanzas of text appear in both *Revival Melodies* and *The Sacred Harp*,

18 •

"All is Well."

C. DINGLEY.

1. { What's this that steals, that steals upon my frame. Is it death? is it
That soon will quench, will quench this vital flame. Is it death? is it
death? } I shall the King of glo-ry see, All is well, All is well.

EXAMPLE 1

The tune "All Is Well" as it appears in *Revival Melodies* (Boston, 1842), p. 18. The remainder of the text appears on the facing page (p. 19).

1 What's this that steals, that steals up - on my frame! Is it death? Is it death? If this be death, I That soon will quench, will quench this mor-tal flame. Is it death? Is it death?

2 Weep not, my friends, my friends weep not for me, All is well! All is well! There's not a cloud that My sins for-giv'n, for-giv'n, and I am free, All is well! All is well!

3 soon shall be From ev'ry pain and sor-row free, I shall the King of glo-ry see. All is well! All is well! doth a-rise, To hide my Je-sus from my eyes, I soon shall mount the up-per skies. All is well! All is well!

EXAMPLE 2

The tune "All Is Well" as it appears in *The Sacred Harp* (Philadelphia, 1844), p. 122. Three more stanzas of text are given on this page but are omitted here.

though there are a number of variant readings between the two books. For example, *The Sacred Harp* gives the beginning of the third stanza as

Tune, tune your harps, ye saints on high.
All is well, All is well!
I too will strike my harp with equal joy
All is well, All is well!⁸

while in *Revival Melodies*, it appears as

Tune, tune your harps, ye saints in glory,
All is well, All is well.
I will rehearse the pleasing story
All is well, All is well.

Similar extensive variants occur at the beginning of the fourth stanza.

In both books, the music "*All Is Well*" is notated in three parts, with a key signature of three sharps. In *Revival Melodies*, however, the tune appears in the top voice, rather than the middle voice as in *The Sacred Harp*. More significant is the fact that the *Revival Melodies* version is in six-eight meter, in contrast to the four-four meter of *The Sacred Harp* version. In addition to this metric difference (and its attendant rhythmic changes), there are a number of melodic differences in the two versions, as may be seen by comparing Examples 1 and 2.

The significance of these differences in text and tune becomes apparent when other early publications of this hymn are consulted. The text alone appeared as early as the *Psalms and Hymns Adapted to Social, Private, and Public Worship, in the Cumberland Presbyterian Church* (1848). Other early publications of the text alone include E. T. Winkler's *The Sacred Lute* (Charleston, 1855), A. Campbell's *The Christian Hymn Book* (Cincinnati, 1869), and J. R. Graves' *The New Baptist Psalmist* (Memphis, 1873). In each of these books the text follows the *Revival Melodies* version, rather than that of *The Sacred Harp*.

The same tendency is apparent in early publications of the tune. The writer has found eleven publications of the tune before 1875 (excluding *Revival Melodies* and *The Sacred Harp*). Among the earliest of these are *Zion's Harp* (Dover, N.H., 1844),⁹ S. W. Leonard and A. D. Fillmore's *The Christian Psalmist* (Louisville, 1854), William Walker's *The Southern Harmony* (Philadelphia, 1854 ed.), and A. S. Hayden's *The Sacred Melodeon* (Cincinnati, 1855). In all but one of these eleven publications the tune appears in either six-eight or six-four meter and, with only minor variants, follows the version found in *Revival Melodies*.¹⁰ The implication is obvious: the *Revival Melodies* version must be either the original or a close variant of the original. *The Sacred Harp*, frequently given as the source of the tune, seems to preserve a version that is quite outside the tradition

of this song and probably is no more than a local, insular variant of the tune.

Another significant fact is that the melodic and, to a lesser extent, the rhythmic structure of the *Revival Melodies* version is quite close to the tune as it is found in modern hymnals, closer, in fact, than is *The Sacred Harp* version. It is therefore reasonable to assume that the arranger of the tune in its modern form worked either directly from *Revival Melodies* or from a source following the *Revival Melodies* version.

Several sources, including *Revival Melodies*, *Zion's Harp*, and Joseph Hillman's *The Revivalist* (Troy, 1868), attribute "All Is Well" to "C. Dingley" (Charles Dingley). Very little seems to be known about Dingley, including even his birth and death dates. It is known that he was a music teacher in New York City,¹¹ and that he edited several magazines and tunebooks in the second quarter of the nineteenth century.¹²

Unfortunately, the sources do not tell us whether Dingley was the composer, arranger, or author of the text for "All Is Well," though the latter can probably be ruled out. In at least one other instance in Part I of *Revival Melodies*, a name attached to one of the pieces is that of an arranger, rather than a composer.¹³ Dingley may have simply arranged "All Is Well" for *Revival Melodies*, since the tune does not seem to appear in his magazines or tunebooks. "All Is Well" bears few stylistic resemblances to other hymn tunes by Dingley except for the raised fourth in the penultimate phrase. This alteration, when used in an ascending passage such as that in "All Is Well," occurs fairly frequently in Dingley's tunes (Example 3). At any rate, whether Dingley wrote or simply arranged the tune, it is clear that J. T. White can be credited with no more than having arranged the text and tune for *The Sacred Harp*.¹⁴



An extract from the tune "Daniel" by Charles Dingley, showing the raised fourth in an ascending penultimate phrase. The example is from Dingley's *The Devotional Harmonist* (New York, 1850), p. 342.

The possibility remains that "All Is Well" may be found in some pre-1842 publication, perhaps even in an English source. Until such a discovery is made, however, Charles Dingley and the unknown compiler of *Revival Melodies* should be credited with having given us this magnificent tune.

FOOTNOTES

¹George Pullen Jackson, *Down-East Spirituals and Others* (New York: J. J. Augustin, 1939), p. 275.

²Arthur N. Wake, *Companion to Hymnbook for Christian Worship* (St. Louis: The Baptist Press, 1970), p. 292.

³J. S. James, ed. *Original Sacred Harp* (Atlanta, 1911), p. 122.

⁴William Jensen Reynolds, *A Survey of Christian Hymnody* (New York: Holt, Rinehart and Winston, Inc., 1963), p. 101.

⁵The publisher, John Putnam, perhaps served as compiler.

⁶Elder Jacob Knapp, *Autobiography of Elder Jacob Knapp* (New York: Sheldon and Company, 1868), p. 124.

⁷*Ibid.*, p. 136.

⁸Note the lack of rhyme in the first and third lines of this version.

⁹Published by the Trustees of the Freewill Baptist Connection."

¹⁰The single exception the writer has found is Walker's *The Southern Harmony*, 1854 edition, where the tune is given as it appears in *The Sacred Harp*, complete with the attribution to J. T. White.

¹¹Charles Edward Wunderlich, "A History and Bibliography of Early American Musical Periodicals, 1782-1852" (Ph.D. dissertation, University of Michigan, 1962), pp. 139-140.

¹²His publications included the short-lived magazines *The Euterpeiad* (New York, 1830-1831) and *The Family Minstrel* (New York, 1835-1836), and the tunebook *The Devotional Harmonist* (New York, 1850).

¹³The piece is "*The Young Convert*" (p. 16), attributed to "S. Hill" (Summer Hill). "*The Young Convert*" appeared as early as Jeremiah Ingalls' *The Christian Harmony* (Exeter, N.H., 1805), pp. 15-16.

¹⁴Two relatively late sources, L. O. Emerson's *Sabbath Harmony* (Boston, 1860) and Theodore Perkins' *The Mount Zion* (New York, 1869, label "*All Is Well*" a "Western Melody," thus further confusing the matter of authorship.

CEH List Correction

(We are indebted to Joel W. Lundeen, Associate Archivist of the Lutheran Church in America, Chicago, for the following correction.)

I was glad to see in *The Hymn* the list of hymn texts and tunes which the Ecumenical Commission on Hymnody is recommending for standard use. However, an error needs to be noted. I did not catch it, even though for a short time I was a member of the Commission. I refer to the text recommended for "How Brightly Beams the Morning Star" (no. 404 in *Service Book and Hymnal*). This text in SBH is attributed to Philipp Nicolai and I am sure it was his famous hymn that was intended to be included. A careful comparison, however, will show that the SBH text is actually a translation of a German hymn by J. A. Schlegel beginning with the same first line as Nicolai's. The thrust of the two hymns is entirely different. If it is Nicolai's hymn we want, the Mercer translation in the *Episcopal Hymnal 1940* or the contemporary version which will be used in the forthcoming *Lutheran Book of Worship* could be recommended. The latter is based largely on Catherine Winkworth's version. But, in any case, we should all be aware of the fact that SBH 404 is *not* Philipp Nicolai's hymn text.

The CEH List: Four Diverse Appraisals

The complete list of 227 Hymns and Tunes Recommended for Ecumenical Use by the Consultation on Ecumenical Hymnody was published in the October 1977 issue of *The Hymn*. In this issue we present evaluations of the CEH list by four distinguished hymnologists representing different perspectives.

Readers are invited to send their reactions to this list or these appraisals to the Editor of *The Hymn*, Baptist Seminary, 3939 Gentilly Blvd., New Orleans, LA 70126. All letters received will be acknowledged and some will be published in *The Hymn* (deadline: May 12).

Robert J. Batastini



Robert J. Batastini

Robert J. Batastini is the Music Director at Saint Barbara Roman Catholic Church, Brookfield, Illinois, is Vice President and General Editor of G.I.A. Publications, Inc., Chicago, and headed the editorial committee for Worship II.

I welcome the opportunity to react to the work of the Consultation on Ecumenical Hymnody from a Roman Catholic viewpoint, but hasten to make it clear from the outset that *the* Catholic viewpoint in itself does not exist, nor, because of the diverse approaches to music for worship in our denomination, could such ever be formulated. Through the circumstances relating to the publication of a hymnal for Roman Catholic parishes known as *Worship II*, however, I believe that I can, by a deductive process, report on the reaction of a substantial number of Catholics to the CEH project.

In the early stage of setting the direction for *Worship II*, the publisher and editors mutually expressed the need for the Catholic Church to come of age in its use of hymnody and to draw upon the vast repertoire of Christian hymnody known to most other Christian churches. The practices of truncating hymns of more than two or three stanzas, arbitrarily substituting "you" for "thee" in almost any text (even at times, at the expense of the rhyme scheme), and "catholicizing" so called "protestant" hymns by adding such phrases as "our priest is presiding," were unfortunate and regrettable exercises perpetrated by most sources of hymns for Catholic use. Most

of the attempts at trying to shape hymnody to fit the needs of a Catholic congregation had failed. While our neighbors of other Christian disciplines generally experienced vigorous congregational song in their assemblies, musical expression in the Roman Church could all too often be described as the sound of silence.

I don't suggest that the questionable content of most of our hymnals and mini-hymnals (missalettes) is solely responsible for the past or present sad state of congregational singing in so many Catholic parishes, but stress that the editors felt this to be one of a number of major problems affecting the situation.

Through the Rev. Richard Wojcik, a Catholic member of the CEH, the editors of *Worship II* became acquainted with the purpose, scope and product of the Consultation. It was decided that this list of 150 hymns most common to a number of major Christian bodies, and presented in what was determined by the Consultation to be the best form of the tune, text and harmonization, should be considered item by item for this new Roman Catholic hymnal. Actual copies of the listed materials were assembled in a voluminous collection and reviewed by each of the editors. The net result was the inclusion in the hymnal of nearly 100 hymns from the CEH list. Of the ones not chosen, some were excluded because of their significant differences from versions already extensively used in Catholic churches (e.g., "Nun danket"); some, because a tune other than the one suggested was almost exclusively associated with a particular text (e.g., Lambillotte's "Veni Creator Spiritus," for the Caswall translation of that text); and some were excluded for obvious confessional, doctrinal or theological reasons (e.g., Reformation Sunday is not presently in the Roman calendar.).

Worship II has been in print for nearly two and one-half years, and its acceptance in the free enterprise system of the Catholic hymnal market has been extremely rewarding. Twenty-three cathedral churches, hundreds of parish churches, and scores of seminaries, religious houses and college chapels have already adopted *Worship II*, and express every indication of being well pleased with their choice. And the sales for each period are up from the previous period indicating a clear growth in the rate of adoptions. Without realizing it, perhaps, these Roman Catholic users of *Worship II* have given their strong stamp of approval to the work of the Consultation on Ecumenical Hymnody, and likewise, the Consultation's most *ecumenical* outreach may prove to have been to the Catholics, to whom so much of the material was hitherto unfamiliar.

Donald P. Hustad



Donald P. Hustad

Donald P. Hustad is Professor of Church Music and V. V. Cooke Professor of Organ, Southern Baptist Theological Seminary, Louisville, Kentucky. His hymnological publications include: editor, Fanny Crosby Speaks Again (Hope, 1977); editor, Hymns for the Living Church (Hope, 1974); author, Dictionary-Handbook to Hymns for the Living Church (Hope, 1978).

The idea of ecumenical hymnody is certainly not new. It has long been apparent that American church groups are inclusive in their singing even when they tend to be separatist in their worship and theology. On this premise, Albert E. Bailey gave us a textbook of hymnology (*The Gospel in Hymns*, Scribner's, 1950) based on approximately 300 hymns which were common among American congregations.

In appraising the validity of this new list of 227 ecumenical hymns, it is helpful to check it against the indexes of representative hymnals. Surprisingly, *The Hymnal of the United Church of Christ* (1974)—whose editorial committee sponsored the Consultation—included only 65% of the total list. *The Covenant Hymnal* (1973) scores a stronger 80%, and *The Mennonite Hymnal* 81.5%. *The Methodist Hymnal* (1964) was released before the committee began its work, yet it includes 76% of the suggested hymns. *The Hymnbook for Christian Worship* (1970), prepared by American Baptists and Disciples of Christ, shows a 70% score.

Apparently, Southern Baptists were not included in the study, though they constitute America's largest Protestant body; their *Baptist Hymnal* (1975) contains 50% of the "ecumenical" list. Another group of hymnals which are invariably ignored in a survey of this kind are in their own way "ecumenical." Compiled by independent publishers, they are used by several smaller fellowships which cannot afford their own hymnal (e.g., various Baptist conferences, The Evangelical Free Church, the Cumberland Presbyterian Church), and also by some traditional congregations which want a larger corpus of gospel hymns than their denominational hymnal affords. Interestingly enough, some of these interdenominational publications compare favorably in their inclusion of the ecumenical list. *Hymns for the Living Church* (Hope, 1974) scored 65%, *Hymns for the Family of God* (Paragon, 1976) 50%, and *Great Hymns of the Faith* (Inspiration, 1968) 43%.

Actually, it would be difficult to criticize the list of 227 hymns, if

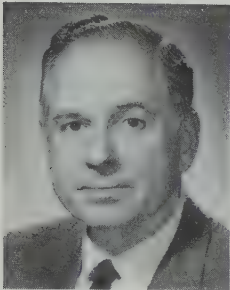
it is not considered to be either infallible or comprehensive. It appears that Lutherans exercised strong influence in the Consultation, resulting in the inclusion of a larger number of chorales than most of their own churches use regularly. On the other hand, there are omissions which would be disturbing to many hymnal editors. Where is a translation of the historic *Veni, Creator Spiritus*? In fact, why are there so few hymns on the Holy Spirit? Where is any representative of the hymns of Bernard of Cluny, as perhaps "Jerusalem the golden"?

America's pietist and revivalist heritage is a part of every denomination, but that is not apparent from the hymn list. Only one "gospel song" is included—"Great is Thy faithfulness"—and it is not really a "witness" song. It is this writer's opinion that a hymnic core should include some of the material which finds welcome use in the ecumenical evangelistic crusade, and these titles should be considered: "Ask ye what great thing I know"; "Beneath the cross of Jesus"; "Blessed assurance, Jesus is mine"; "Come, ye sinners, poor and needy"; "Just as I am, without one plea"; "My hope is built on nothing less"; and "O Lord my God" ("How Great Thou Art").

It is even more difficult to agree with certain musical omissions in the ecumenical list, because congregations are more strongly attached to favorite tunes than to texts. Only *The Hymnal of the United Church of Christ* conforms closely to the tune recommendations; with the hymns taken from the Consultation list, almost 93% of the tune suggestions were followed. In other hymnals the degree of conformity is less—from 79% in *Hymnbook for Christian Worship* to 72% in *Mennonite Hymnal*. Some of the choices obviously reflect idealism rather than consensus, and resulted in dropping "*Dominus Regit me*," "*Terra Beata*," "*Wellesley*," "*Beecher*," and "*St. Agnes*" from the words with which they are usually associated. It is hard to understand why "*Rex Summae Majestatis*" is preferred for "God is my strong salvation" rather than the American folk tune "*Wedlock*." And why insist on "*Hanover*" for "O worship the King" and "*Lyons*" for "Ye servants of God" when almost every hymnal represented reverses those choices?

Beyond this exercise in interesting comparison, the hymn list has little long-range value, largely because the Consultation on Ecumenical Hymnody made the same basic mistake as most other promoters of ecumenism. They fail to acknowledge adequately the *freedom* which should characterize members of the body of Christ. Tomorrow's hymnal editors will probably proceed as they have in the past, examining older books of their own heritage as well as recent publications of other American churches. In making the choices that will best serve their churches, an ecumenical hymnody emerges that is not artificially limited by the list of a self-appointed committee.

Austin C. Lovelace



Austin C. Lovelace

Austin C. Lovelace is Minister of Music at Wellshire Presbyterian Church, Denver, Colorado. He is co-author of Music and Worship in the Church (Abingdon, rev. & enl. ed., 1976). A member of the Hymn Society's Promotion Committee, his biographical sketch appeared in our April 1977 issue.

In making any evaluation of the list of Hymns and Tunes Recommended for Ecumenical Use, there are two obvious available routes: to make a personal response which of necessity will reflect personal background and bias, and to attempt to evaluate against the goals and purposes of the committee.

Having served on the committee for the revision of *The Methodist Hymnal*, I find it interesting that of the 227 hymns listed, 179 are in the Methodist book—76% of the total. In addition, there are at least 42 other hymns which in all probability would or should go into the book today if it were being revised, leaving only 28 hymns which I would question. There probably would be 10% rejection by any individual reviewer.

When the list is considered against the criteria and anticipated uses, there are some problems. If the list grew out of a "study" of all hymnals now in use by major Christian denominations in North America, one is inclined to ask just where the *BBC Hymnal*, *English Hymnal*, *Evangelisches Kirchengesangbuch*, *Hymns Ancient and Modern* and *Songs of Praise* are widely used. These books, fine as they are, reflect a different viewpoint and usage which is not American.

At the point of a few recommended tunes there will be major disagreement. "*Stella Orientis*" may be better for "Brightest and Best" (Is this hymn really necessary?) but "*Morning Star*" is more familiar. "*Jefferson*" is not the commonly accepted tune for "Come, thou long-expected Jesus"—it is either "*Stuttgart*" or "*Hyfrydol*." Nor is "*Herman*" the "beloved tune" for "Dear Lord and Father of mankind" ("*Rest*" admittedly is poor.). "God is my strong salvation" probably will have a better chance of permanent wedding to "*Wedlock*" rather than "*Rex Summae Majestatis*," but "*Aurelia*" is probably more commonly used. "*McKee*" for "In Christ there is no East or West"

is good, but "*St. Peter*" is also popular. "*Corona*" (from the *BBC Hymnal*) is not known with "Make me a captive"—"*Diademata*" is. "*King's Lynn*" is the choice for "O God of earth and altar"—"*Llangloffan*" is used with too many other texts. Methodists will not warm to "*St. Teilo*" for Herbert's "Let all the world." McCutchan's tune is singable and should be retained. It is surprising to see "There's a wideness in God's mercy" suggested with "*Gott will's machen*" when most newer hymnals have set it to "*In Babilone*." And there is no way that "*Kentucky 93rd*" will replace Sheppard's "*Terra Beata*" for "This is my Father's world."

The choice of tunes inevitably leads to controversy. One member of the Methodist Commission growled, "They have taken away my tune and I know not where they have laid it." One is inclined to feel that the committee sometimes listed their preferences rather than what is in common usage. Perhaps it would have been better to list the presently popular tune, and then indicate a preferred tune (or tunes).

As for omissions from the list, where are classics such as "He who would valiant be," "Hail to the Lord's anointed," "Be known to us in breaking bread," and "Book of books"? What about the Hymn Society publications such as "Break forth, O living light" and Canon Briggs' "God hath spoken by his prophets"? Where is the superb Communion hymn, "Beneath the forms of outward rite," and the space age hymn, "God who stretched the spangled heavens"? No Fred Kaan texts? Impossible! What about F. Pratt Green and Brian Wren? Since the last additions were made in 1976, it hardly seems possible that the committee could be unaware of the tremendous body of hymnody that has burst upon the scene in the last decade. Maybe they are saying this material needs to be tested by time before they are willing to include it in a corpus of common material, but such hymnals as *Worship* and *The Hymn Book* (Canada) have included them.

We can all thank the committee for its work and urge them to keep on working—the last hymn has not been written. If future committees will start from their list, if these hymns can be taught for their educational value, and if leaders of worship will consider the material in planning ecumenical gatherings the whole church will benefit from the work of their hands.

Cyril V. Taylor



Cyril V. Taylor

Cyril V. Taylor is an Anglican clergyman, musician, and hymnologist, having composed many hymn tunes and participated in editing the BBC Hymn Book (1951) and One Hundred Hymns for Today (1969), a supplement to Hymns Ancient and Modern. His last post before his retirement in 1975 was as Recipientary Canon and Precentor of Salisbury Cathedral. He is presently Chairman of the Hymn Society of Great Britain and Ireland.

You have kindly invited me to give an assessment of the CEH's list of those hymns common to your major hymn-books which, in the Consultation's judgement, deserve to be retained. I write as an Anglican who has lived only in England, and, even in what might seem to you so small and straight-forward a scene as this, it is not easy to speak for the wide span of the Church of England, remembering that that width has never been limited by the imposition of one single official hymnbook.

Having worked through the selection of 227 hymns, I estimate that about 46 of them are not to be found in Anglican books, and, if the Free Churches were brought into the picture, that number could be reduced by ten or twelve. We have, as you would expect, another 46 hymns which, as things are with us at present, would at once clamour to take the places of yours which we lack.

These, then, are your national anthems in church—the finest of the hymns which have come to mean most to worshippers among you. What strikes me first is the close identity (80%, or thereabouts) between your selection and what would probably be ours. Secondly, I happened to come to your list after reading in our own current *Bulletin* (no. 141) an article by Dr. J. S. Andrews on "Some American Surveys of Popular Hymns," in which he writes that it may be because of the strong German element in American culture that hymns of German origin are better known there than in this country. Certainly in our books the weightier German chorales tend to be included as a gesture: we know they will be little used, even with few Lutherans looking over our shoulders, we have a bad conscience about leaving them out. I imagine this is not so with you: and more than ten of the 46 which I reckon to separate us can be accounted for in this way.

I do not possess anything like all the books drawn upon, but those I do have provide most of the material, and I come to think (a) that you are more given to "nature hymns" than we are; (b) that you are less inhibited in singing about your own country and its

responsibilities and its greatness than we; (c) that the HSA's constant search for new, topical hymns has been rewarded by two hymns by Dr. Georgia Harkness having passed already (after 20 years: not long in hymnody) into the popular canon.

So far as tunes are concerned, the CEH was making recommendations, and I am bound to wonder whether they always took their chances. Did they, for instance, worthily recommend the continued use of "*Rathburn*" for "In the Cross of Christ," of "*Azmon*" for "O for a thousand tongues," (oh dear me) of "*St. Louis*" for "O little town," of "*Song 13*" for "Praise to God," or "*Hamburg*" for "When I survey"? And since Handel wrote "*Gopsal*" for "Rejoice, the Lord is King," was this not the moment to suggest the bringing of one of the truly "greats" into the American scene (as I believe it would have been)?

Forgive my delight at "*Les angles dans nos campagnes*": this is Pope Gregory upside down! No doubt "Christ, thou are" and "Father, we thank thee who has" are misprints: this always seems a deadly minefield to printers.

This list is intended to provide future editors with "a common core," and as such will be invaluable. Over and above this, let the Christian traditions be as keen as ever to make their own explorations; for so alone can hymnody thrive.

May I shoot a friendly arrow across the Atlantic bearing the conviction that the strength of our Anglican hymnody over here has always lain in its refusal to be streamlined.

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My Favorite Hymn

Norman Vincent Peale



Norman Vincent Peale

*Norman Vincent Peale, one of America's best known ministers, has been pastor of the Marble Collegiate Reformed Church of New York since 1932. His numerous books include the bestsellers *The Power of Positive Thinking* and *Enthusiasm Makes the Difference*. He is founder and co-publisher of *Guideposts*, a monthly interfaith inspirational magazine. On May 31 of this year Dr. Peale celebrates his 80th birthday.*

The one hymn that has meant the most to me since young boyhood is "Faith of our fathers, living still."

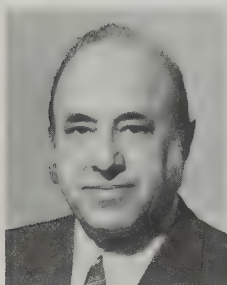
I have always felt that Christianity is an heroic, courageous and manly way of life. I further feel that there is a long tradition of strong, upright people who keep the faith whose lives are not conditioned and re-conditioned by every variable opinion that may arise as the "in thing." These people go right down the main stream of Christianity with Jesus, who taught simple, yet profound, truths applicable to every era regardless of changing conditions and circumstances.

The hymn also reminds me that there is always a sturdy body of committed men and women who stand by Jesus without regard to popularity or cost or whatever hardship. The hymn teaches that no matter what may come or go, the Christian faith is an alive, viable, virile way of life, a practical gospel that works—always works, when worked at.

Anyway, I have always liked its sonorous quality of greatness.

Heroines of the Hymnal

Ernest K. Emurian



Ernest K. Emurian

Ernest K. Emurian has been Minister of Cherrydale United Methodist Church, Arlington, Virginia, since 1962. A prolific writer, he is author of 21 books, including several books of hymn stories and hymn dramas. He has written 70 hymns, several of which have been published by the Hymn Society.

Several years ago I was invited to address a luncheon of an AAUW (American Association of University Women) group in a large Virginia city and accepted with alacrity, never having had that privilege before. After a delicious meal, the presiding officer presented me and I began my program by saying, "I am going to give you the names of some of the world's leading women poets. If you recognize any of the names, please raise your hand." I began with "Anne Steele . . . Harriet Auber . . . Frances Ridley Havergal . . ." and there was not a raised hand in sight. "Adelaide Pollard . . . Eliza Edmunds Hewitt . . . Dorothy Bloomfield Gurney . . ." Still not a hand was raised. "Elizabeth Payson Prentiss . . . Laura Scherer Copenhaver . . . Georgia Harkness . . . Frances Jane Crosby . . ." It was not until I said "Katherine Lee Bates" that two ladies raised their hands. To say that I was shocked that a group of university graduates were unfamiliar with their hymnic heroines is to speak mildly of my reaction. I knew then that I would never be invited back, because whenever a speaker embarrasses his hostesses, he is stricken from their list from that day forward and even for evermore! So I decided that I'd better give them "the whole load" once and for all. If I didn't, no one else ever would. So I smiled my sweetest under the circumstances, cleared my throat and said, in as kindly a tone as I could muster at the moment, "Ladies, I must confess that you are the most ignorant group of educated women I have ever met!" That did it! They never invited me back — but they never forgot that I was there!

The first woman to write successful and acceptable hymns in the English language was Britain's ANNE STEELE (1716-1778). Out of the tragedy of the accidental drowning of her fiance the day before their scheduled wedding, she penned her stanzas of triumph, an autobiographical hymn that began with these familiar lines:

*Father, whate'er of earthly bliss Thy sovereign will denies,
Accepted at Thy throne of grace Let this petition rise.
Give me a calm, a thankful heart; From every murmur free;
The blessings of Thy grace impart And let me live to Thee.*

She hesitated to offer her hymn-poems to the public under her own name, so she adopted the feminine pen name "Theodosia." It is said that her epitaph reads:

*Silent the lyre, and dumb the tuneful tongue
That sang on earth her great Redeemer's praise;
But now in heaven she joins the angel choir
In more harmonious, more exalted lays.*

Anne Steele was followed by HARRIET AUBER (1773-1862), whose one claim to hymnic fame is a hymn on the Holy Spirit which begins

*Our Blest Redeemer, ere He breathed His tender, last farewell,
A Guide, a Comforter bequeathed, With us to dwell.*

Like Anne Steele before her, she is said to have been moved to write hymns by a similar grief, the death of her betrothed in one of the Napoleonic wars. Resolving her anguish by losing herself in creative writing, she penned herself into hymnody with such gems as the one quoted above. She is said to have scratched these lines with her engagement diamond on a window pane in her own bedroom. The pane has long since disappeared, but many have witnessed to the truth of that claim. A few summers ago I saw the name of the renowned Isaac Watts scratched by a diamond in the window pane in an upstairs bedroom of Shakespeare's home in Stratford-on-Avon, said to have been written there by the famous hymn writer himself. So it is not unlikely that the Auber tradition conforms to the facts. As a result of the pioneering of these two remarkable women, more feminine poets and hymn writers expressed themselves in rhyme and rhythm and offered their works to the reading, worshipping and singing public. Interestingly enough, although there were many splendid women hymn writers in England during the eighteenth and nineteenth centuries, British feminine hymnody reached its peak quite early in the person of FRANCES RIDLEY HAVERGAL (1836-1879). In the century since her death, the "tight little island" has not produced her equal. In a life of only forty-three years she not only produced such hymnic stalwarts as "Take my life and let it be consecrated," "Lord, speak to me that I may speak," "True-Hearted whole-hearted," "Another year is dawning," "I gave my life for thee" (her first hymn), but she is the only woman to have a stirring tune in the hymnbook as well. Her tune "*Hermas*," for her own hymn "Golden harps are sounding," is now wedded to the Easter hymn "Welcome happy morning." In its own right it is as fine a tune as "*St. Gertrude*" ("Onward Christian soldiers") and merits wider recog-

dition and usage. The tune was named for what she and her distinguished hymn-writer-clergyman father, William Havergal, called "the friends of St. Paul" and has no unusual significance. Even when one takes into account Clara Scott's words and music "Open my eyes that I may see," and Lelia Naylor Morris' numerous gospel songs, Miss Havergal stands in a class all by herself as Britain's finest hymn tune composer and hymn writer, as far as female creators are concerned.

Between Auber and Havergal is, of course, the prolific CECIL FRANCES HUMPHREYS ALEXANDER (1823-1895). (Note how the name FRANCES appears in every generation of women hymn writers, from Havergal to Alexander to Crosby — "Aunt Fanny," that is, whose real name was Frances.) Cecil Alexander's collection of hymns for little children is said to have sold a quarter of a million copies, no mean feat for any poet, male or female. The wife of a clergyman who became the Anglican Primate of all of Ireland, she is found in the best anthologies of British verse as the author of the magnificent poem "The Burial of Moses." Many who study this poem in college or in the university do not know that the author is the same woman who penned such superb hymns as "Jesus calls us" (for St. Andrew's day in the Anglican calendar), "All things bright and beautiful," "Once in royal David's city," and "There is a green hill far away," the last three being suggested by phrases in The Apostles' Creed, which she wrote and used to instruct children in her husband's churches.

The one Unitarian woman who has a permanent place in evangelical hymnody is SARAH FLOWER ADAMS (1805-1848), who, like Miss Havergal, died at forty-three. At the urging of her pastor to provide several hymns and tunes for a hymnal to be published for their Unitarian congregation, Sarah Adams wrote the beloved "Nearer, my God, to thee." Her five stanzas are a hodge-podge of stories about Jacob and Jesus. The first stanza mentions the "cross" (New Testament) while stanzas two, three and four versify the experience of Jacob at Bethel (Old Testament). Events from both Testaments are combined in stanza five. When Lowell Mason composed his tune "*Bethany*" for her stanzas, their future was assured. It is said that this hymn was once proposed for inclusion in a hymnal to be used by evangelical Trinitarian believers, whereupon one member of the committee is said to have shouted, "That Unitarian hymn will go into this book over my dead body!" Another committeeman is said to have responded, "Shoot him and put it in!" Today anyone who dares suggest that it be removed could suffer a similar fate! Sarah and her sister were well-known Shakespearean actresses, but their name is perpetuated today by means of this one hymn. It is tragic to note that many capable Britains died at forty-three of what was then

called "galloping consumption." The disease took its toll before the sufferer was fully aware of the tragedy, and by the time it was diagnosed, it was too late to do anything about it. This could have been the fate of such remarkable women as Frances Havergal and Sarah Adams.

Sarah Adams is not the only one-hymn woman in current hymnals. She has many companions, among whom are ELIZABETH PAYSON PRENTISS (1818-1878) author of "More love to thee, O Christ," written as a prayer for help after the loss of the first and third of the three children born to the union of school-teacher Elizabeth Payson and Presbyterian preacher/teacher George Prentiss; LAURA SCHERER COPENHAVER (1868-1940), the woman from southwest Virginia who wrote what has become the finest missionary hymn of the twentieth century, "Heralds of Christ"; ANNIE L. COGHILL (1836-1907), whose "Work for the night is coming" is sung as a Christian hymn, although it is neither addressed to nor descriptive of one of the members of the Holy Trinity, standards most hymn writers agree are the characteristics of a truly Christian paean of praise.

In the summer of 1975 my wife and I and our Harvard student daughter stood at the grave of KATHARINE LEE BATES (1859-1929) in Falmouth, Massachusetts and sang the first stanza of "America the Beautiful." We were pleased to discover that Falmouth finally got around to honoring the memory of her most distinguished daughter by erecting a large white stone at her grave site on the occasion of the centennial of her birth. While Miss Bates authored several other fine hymns, she stands alone as the author of the most patriotic and most Christian hymn of the century, one worthy to rank as "the unofficial national anthem." I have letters from many of the ambassadors to the United Nations in answer to my query "What are your finest patriotic hymns and poems?" and am proud to state that the United States alone has a woman author of one of her noblest expressions of patriotism and religion.

My wife and I stood by the grave of CHARLOTTE ELLIOTT (1789-1871) in the church yard of St. Andrew's Church, Hove, adjacent to Brighton, England and sang her autobiographical hymn "Just as I am." In Scotland we remembered ELIZABETH CELIA CLEPHANE (1830-1869), who authored the superb hymn "Beneath the cross of Jesus" and the popular gospel song "The ninety and nine," both published posthumously. All who visit Chautauqua, N.Y. recall MARY ARTEMISIA LATHBURY (1841-1913), who wrote "Day is dying in the west and "Break thou the bread of life." My grandmother belonged to the Bible class for which the latter was penned.

Two women whose lives spanned more than half of the twentieth century, and whose works, although quite different in quality, enriched the singing of Christendom, are INA DULEY OGDON and GEORGIA HARKNESS. Mrs. Ogdon died at ninety-two on May 18, 1964, in Toledo, Ohio. The May 19, 1964 *Toledo Blade* carried her extensive obituary, stating that she had written the words for some 3000 hymns, anthems and cantatas, the most popular being the perennial favorite "Brighten the corner where you are," and the autobiographical "Carry your cross with a smile." She penned the former while caring for her ailing father, William W. Duley, in 1912 (the same year George Bennard wrote "The Old Rugged Cross"), giving up a promising career on the Chautauqua stage in order to fulfill these obligations. When her words were set to lilting music by Charles H. Gabriel (1856-1932) and introduced in the Billy Sunday evangelistic services by song leader Homer Rodeheaver, they literally took the country by storm. A reading of her stanzas reveals a willingness to forego a professional career in order to "brighten the corner" where she was at that time. Versifying her own experience, she wrote, in her second stanza:

*Here for all your talent you may surely find a need,
Here reflect the Bright and Morning Star;
Even from your humble hand the bread of life may feed:
Brighten the corner where you are.*

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Her words are theologically and biblically sound, since Jesus is the "Radiance" (I am the light of the world) and we are only the "Reflection" (You are the light of the world). "Carry your cross," also set to music by Gabriel, was enclosed in a letter she wrote to her brother while he was recuperating in a Chicago hospital from a train accident. It too reflected the author's spiritual struggle and is as intimately personal as Charlotte Elliott's "Just as I am." Ina and husband James, who died in 1949, were active members of what is now the Hampton Park Christian Church. One of her two published collections of verse was transcribed into Braille by the Library of Congress and the American Red Cross, a tribute to their merit and usefulness. Mrs. Ogdon wrote daily, always wearing a silver pencil and silver chain around her neck so she could jot down her thoughts as rapidly as they came to her. The Ogdons were survived by a son, William, of the *New York Times* editorial staff, and two grandchildren. She is buried in Toledo's Woodlawn Cemetery.

I met the late Dr. GEORGIA HARKNESS in the summer of 1959 in Linz, Austria. Just as I rose to preach through an interpreter in the little Methodist Church that Sunday morning the rear door opened and in walked a distinguished woman with her ever-present

cane in her right hand, accompanied by her travelling companion. I immediately recognized the late-comer as Dr. Harkness, having seen her picture in my church periodicals. At the close of the service, I introduced myself to her and said, "It is an honor to meet you, Dr. Harkness. What brings you to the service here this morning?" I will never forget her reply. "Young man," she said professorially, "I am a Methodist preacher, and this is the Lord's day, and this is the nearest Methodist Church. That's how I happen to be here this morning!" Dr. Harkness, as all Methodists know, was a distinguished author (28 books, including three collections of original prayers and poems), educator and theologian. She held degrees from Cornell and Boston University (M.A., 1920 and Ph.D., 1923), and served as professor on many faculties of several colleges and seminaries. She was an octogenarian, dying in 1974 at the age of 83. Of her many splendid hymns, the best known is "Hope of the world," the winning hymn of more than 500 entries in a contest sponsored by The Hymn Society of America for an ecumenical hymn to be sung at the Second Assembly of The World Council of Churches in Evanston, Illinois in 1954. When sung to the 11.10.11.10 tune "*Ancient of Days*," this is as noble a hymn as this century has produced. She also wrote the third stanza ("This is my prayer, O Lord of all earth's kingdoms") for the hymn "This is my song," the official hymn of the former Wesleyan Service Guild of the United Methodist Church.

The Christian religion is perhaps the only world religion that inspires women to write their own hymns and songs and then accepts them as the equal of all other poets and hymn writers and sings them joyously, thankfully and universally. All hail, then, to the HEROINES OF THE HYMNAL! Whenever you sing their hymns or sacred songs, breathe a prayer that their tribe may increase!

Does your church library subscribe to *The Hymn*? All church libraries should be so provided! If yours is not, have your church librarian write for a complimentary copy. Or better yet, you might provide a subscription as a gift to your church. (The institutional rate for libraries is \$15 a year.) Write to the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501.

Bibliography of Hymnals in Use in American and Canadian Roman Catholic Churches

Peter C. Finn



Peter C. Finn

Peter C. Finn serves as the Assistant to the Executive Secretary in music and publications for the International Commission on English in the Liturgy: A Joint Commission of Catholic Bishops' Conferences, Washington, D.C.

American Catholic Press

The Johannine Hymnal,¹ Rev. Joseph Cirou, Rev. Michael Gilligan, Rev. Lawrence Denis, editors. American Catholic Press, 1970 (people's book), 1973 (organ accompaniment book). 210 hymns, 61 service music selections. \$3.95 (people's book), \$15.95 (organ accompaniment book).

Supplier: American Catholic Press

1223 Rossell

Oak Park, Illinois 60302

Canadian Catholic Conference of Bishops

Catholic Book of Worship, National Council for Liturgy, editors. Canadian Catholic Conference, 1972. 202 hymns, 23 antiphons and psalms, 37 Lectionary psalm responses, 45 service music selections. \$3.50 (people's book), \$5.50 (choir book).

Supplier: Gordon V. Thompson, Ltd.

29 Birch Avenue

Toronto, Ontario M4V 1E2, Canada

F.E.L. Publications, Ltd.

Hymnal for Young Christians: Volume One, Roger D. Nachtwey, editor. F.E.L. Publications, Ltd., 1966. 148 hymns, 44 service music selections. \$5.00 (complete people's book), \$10.00 (complete guitar accompaniment book).

Hymnal for Young Christians: Volume Two, staff of F.E.L. Publications, editors. F.E.L. Publications, Ltd., 1970. 124 Hymns, 12 service music selections. \$4.50 (complete people's book), \$10.00 (complete guitar accompaniment book).

¹A new and larger edition of *The Johannine Hymnal* will be published in 1978.

Hymnal for Young Christians: Volume Three, staff of F.E.L. Publications, Ltd., 1973. 120 hymns. \$4.00 (people's book), \$9.00 (guitar accompaniment book).

The F.E.L. Hymnal, Roger D. Nachtwey, editor. F.E.L. Publications, Ltd., 1968. 125 hymns, 97 psalm refrains and settings, 57 service music selections. \$2.00 (people's book), \$15.00 (guitar accompaniment book).

Supplier: F.E.L. Publications, Ltd.
1925 Pontius Avenue
Los Angeles, California 90025

G.I.A. Publications, Inc.

Worship (1971 edition), Robert J. Batastini, editor. G.I.A. Publications, Inc., 1971. 170 hymns, 30 psalm settings, 75 service music selections. \$2.95 (people's book), \$9.95 (accompaniment/SATB choir book).

Worship II, Robert J. Batastini, Robert H. Oldershaw, Richard Proulx, Daniel G. Reuning, editors. G.I.A. Publications, Inc., 1975. 313 hymns, 100 service music selections, 327 Lectionary psalm responses. \$5.40 (people's book without Sunday readings), \$5.90 (people's book with Sunday readings), \$11.50 (choir book, hard cover), \$13.50 (accompaniment book, spiral binding).

Supplier: G.I.A. Publications, Inc.
7404 S. Mason Avenue
Chicago, Illinois 60638

Helicon Press, Inc.

The Catholic Liturgy Book, Ralph A. Keifer, Ph.D., Roger D. Nachtwey, Rev. Robert A. Rochon, Rev. Peter Scagnelli, et. al., editors. Helicon Press, Inc., 1975. 332 hymns, 82 service music selections, 27 Lectionary psalm responses. \$10.95 (people's book, \$7.95 with purchase of 50 copies or more), \$10.95 (accompaniment book).

Supplier: Helicon Press, Inc.
1120 North Calvert Street
Baltimore, Maryland 21202

J. S. Paluch, Inc.

We Celebrate With Song (companion hymnal to *We Celebrate: Seasonal Missalette*), Charles Frischmann, editor. J. S. Paluch Company, Inc., 1976. 232 hymns, 27 service music selections. No individual copies sold—can only be secured with purchase of the seasonal missalette by an individual parish.

Supplier: J. S. Paluch Company, Inc.
1800 West Winnemac Avenue
Chicago, Illinois 60640

North American Liturgy Resources

Songprayers (text only),² Daniel Onley, Natalie Waugh, editors. North American Liturgy Resources, 1977. 373 hymns. \$3.00 (price as low as \$.95 for bulk orders).

Supplier: North American Liturgy Resources
2110 West Peoria Avenue
Phoenix, Arizona 85029

Our Sunday Visitor, Inc.

The Catholic Hymnal (English edition), staff of Our Sunday Visitor, editors. Our Sunday Visitor, Inc., 1974. 189 hymns, 48 service music selections, \$2.50 (people's book), \$3.95 (accompaniment book).

Cantemos Al Señor (Spanish edition), staff of Our Sunday Visitor, editors. Our Sunday Visitor, Inc., 1975. 477 hymns, 66 service music selections. \$2.50 (people's book), \$3.95 (accompaniment book).

Supplier: Our Sunday Visitor, Inc.
Noll Plaza
Huntington, Indiana 46750

St. Martin's Press

New Catholic Hymnal, Anthony Petti, Geoffrey Laycock, editors. St. Martin's Press, 1972. 295 hymns. \$4.25 (choir edition), \$10.00 (full edition).

Supplier: St. Martin's Press
175 Fifth Avenue
New York, New York 10010

Sunday Missal Service

Pray Together Hymnal, Rev. William M. Carr, Dr. Lavern Wagner, George E. Haubrich, editors. Sunday Missal Service, 1977. 331 hymns, 31 psalm settings, 115 service music selections. \$4.50 (people's book/paperback—discount for bulk orders), \$6.50 (people's book/hardbound), \$12.50 (accompaniment book).

Supplier: Sunday Missal Service
1012 Vermont Street
Quincy, Illinois 62301

The Liturgical Press

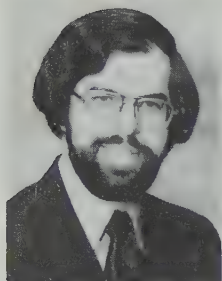
Our Parish Prays and Sings, staff of The Liturgical Press, editors. The Liturgical Press, 1971. 196 hymns, 78 antiphons and psalms, 22 Gelineau antiphons, 5 sung Masses. \$.95.

Prayer and Song, staff of The Liturgical Press, editors. The Litur-

²A new edition of *Songprayers* will be issued in 1978.

Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee.

Carl Schalk, editor, "Hymns and Hymnals in Today's Church," *Church Music*, 1977/2.

The year's second issue of *Church Music* was devoted in its entirety to hymnody, and, as such, ought to be of interest to members of the Hymn Society. Among the articles were these five:

1. Erik Routley, "Contemporary Hymnody in Its Wider Setting: A Survey of Materials."

This quite extensive article (which was originally a series of articles in *Worship*) surveys over 70 hymnals and service books, dating from 1964 to 1973. It is always difficult to put the present into perspective, but Dr. Routley gamely wades through the mass of materials from foreign and American, Roman Catholic and Protestant sources.

2. Reuben G. Pirner, "The Hymn and the *de tempore* Principle in the *Lutheran Book of Worship*."

The first of two "progress reports" dealing with the new Lutheran hymnal expected to be available this fall, this article explains from both an historical and a practical basis the arrangement of the hymnal to provide a "hymn of the day," in which at least one hymn is assigned to each Sunday and festival of the church year. Basic to this move is an understanding of Luther's restoration of the congregational hymn as an integral element of the liturgy rather than a mere appendage. The liturgy stands as an artistic whole, a harmonious balance between unity and variety. The liturgically sensitive pastor and the liturgically oriented congregation will immediately perceive the value of the *de tempore* hymn as an integrated component of the liturgy.

3. John Becker, "New Hymn Tunes in the *Lutheran Book of Worship*."

The preparation of a new hymnal demands more than just blowing the dust off some old hymnic favorites. As would be expected from the Lutheran tradition, the preparation of the *Lutheran Book of Worship* has included an exhaustive search for the best contemporary hymnody. It will contain 34 hymn tunes (by some 20 composers) that have not previously appeared in a major hymnal. This article

contains some background on those composers and discussion of their new tunes.

It is interesting to note that Leland Sateren is the only one of these composers who is represented in either of the parent books, *The Lutheran Hymnal* (1941) and the *Service Book and Hymnal* (1958). Most of the other names are quite familiar and respected composers, including Ludwig Lenel, Daniel Moe, Walter Pelz, Dale Wood, Heinz Werner Zimmermann, and Carl Schalk, to mention only a few.

4. Paul Bunjes, "Notes on the Preparation of Descants."

Few of us are as gifted with creativity as Paul Bunjes, and thus we welcome this "how-to-do-it" article on writing either vocal or instrumental descants to hymn tunes. It contains several pages of illustrations.

5. John K. Harmes, "Music of the Radical Reformation I: Thomas Muentzer and His Hymns and Liturgy."

There are many areas of history which are little known, but which are still quite interesting. Mr. Harms gives us a picture of the life and work of Thomas Muentzer, a man who is probably unknown to most clergy and most hymnologists.

Muentzer was born about 1491 in Stolber, Saxony. He implemented the first musical reforms in the liturgy of the Reformation, and drew to himself large crowds of people. He formed a conspiratorial society that was pledged to defend the gospel with weapons and violence if necessary. (His interpretation of Exodus 23 was "for the ungodly have no right to live except as the elect grant it to them.") After a turbulent life, he was beheaded on May 27, 1525, as an example to other peasants of the wrath of the nobility.

A good many of Muentzer's liturgical innovations were in the actual celebration of the Mass. He insisted on congregational participation, celebrated from behind the holy table in a plain surplice, had no candles in the service, made confession "with a clear voice before all the people," and would not ring the bells for the sermon, but only for the whole service.

Unlike Luther, Zwingli, and other liturgical reformers, Muentzer did not live to revise his work, yet it lived on after him in many forms even though it was condemned upon his death. Of the ten hymns he used in the offices, six of them made later appearances in hymnals. It is not clear how much of the actual music Muentzer composed. Strangely enough, Muentzer's works received even Luther's praise when they were included in the service books of Erfurt in 1525 and 1527. Not only was Muentzer an interesting character from history; he deserves to be looked at as a truly creative liturgist of the Reformation era.

Dorothy Onisko, "The Joy of Singing Hymns," *Choristers Guild Letters*, December, 1977.

Ms. Onisko tells of some of her experiences in teaching hymns to children. She closes with a lovely story of her 86-year-old father who entertains the "old people" in the homes. When he sings hymns for them, most of them sing along with him. Even the extremely confused elderly, the ones out of touch with the rest of the world, will mouth the words and tap their toes. Will our younger generation have this one pleasure waiting for them in their old age? It's up to us! Let's enjoy hymns, value them, and use them!

Austin C. Lovelace, "Hymn Study: Down to Earth," *Choristers Guild Letters*, December, 1977.

The Choristers Guild has long held that even the youngest children are capable of getting a grip on good music and good texts. The latest in their series of hymn studies for children is the text "Down to Earth" by no less than Fred Kaan, set to Austin Lovelace's harmonization of "*Personent Hodie*." The printed version of the hymn is accompanied by a page-long study written by Dr. Lovelace to help the children understand what the hymn is about.

Peter D. Hartman, "The Hymn Tradition of the Primitive Baptists," *Music Ministry*, November, 1977.

The Primitive Baptist Church evolved out of early nineteenth-century disputes among mainstream Baptist leaders over the adoption of innovations in their beliefs and practices. The liberal faction in the dispute called for the incorporation into the church structure of church schools, salaried ministers, and missionaries. It also advocated the use of pianos and organs as accompaniment to congregational singing. The conservative defenders, or Primitive Baptists, however, finding no scriptural basis for embracing these changes, chose to remain traditional in their practices. Today, 150 years later, these conservative Baptist brethren, located mainly in the Blue Ridge Mountains, cling to their tradition of unaccompanied hymn singing, using hymnbooks containing only the hymn texts.

Their service usually begins with at least a half hour of singing, led by either the song leader or the elder of the congregation, positions that only men can hold. Hymn requests come from the worshipers, and the responsibility for selecting a tune for the requested text falls on the song leader. Since the song leader cannot depend upon notated versions of hymn tunes, he will search through his vast repertoire of memorized melodies and choose a suitable one, pitch it, and lead the singing. Requests are often made for a specific tune/text combination. Such tunes frequently are given the name of the singer responsible for first teaching it to the congregation.

At least three types of stories concerning the musical tradition of the Primitive Baptists are in circulation. The first type emphasizes

HYMNIC NEWS

Episcopalians Update Hymn Texts

Lorant Edmund

Lorant Edmund, director of the Dictionary of American Hymnody Project, is a member of the committee whose meeting he has described.

On January 11-12 the 10-member Hymnody Subcommittee of the Standing Liturgical Commission of the Episcopal Church met under the chairmanship of the Rev. Dr. Charles R. Price at Virginia Theological Seminary to review the contents of *The Hymnal 1940* looking toward a new hymnal in the next few years.

All 416 texts were reviewed carefully, line by line, for relevance in today's world, for clarity of liturgical expression, and for "colored" language. 154 were retained without change. 161 others were retained with slight changes of individual phrases. 47 others were retained provisionally. Final determination is to be made at the conclusion of a denomination-wide action being made on the usage of such terms today.

In the second category slight changes: "Lord of our fathers, whose dominion is vast" was changed to "Lord God eternal, whose dominion is vast" in order to make the hymn less patriarchal. The refrain of "Praise the beauteous mountains" returned.

Light of Love that shines
 For ev'ry soul is born,
 Shine thou near and distant
 Every child of earth.

In "Make ev'ry heart a lamp to glory" verses 2 and 3 were changed from "be praise of glory" to "with praise sing." In another hymn, in an attempt to avoid any suggestion of racism, "white light" was changed to "pure light."

Changes in the third, or most, serious category of obscuring and of terms like "brothers" and "sisters" were made and the Commission was assisted by a native speaker in German in the Episcopal House by the Rev. Hermann Pfister of Minneapolis. In her position she carefully reviewed each instance of such words in the hymns. She offered a few solutions, not all of which made great sense. In dealing with the very real problem, the committee had not made changes in a number of the great classics of hymnody such as "A Lullaby Melody." On the other hand, changes were made in hymns like Daniel Williams's hymn to read "Lord of the prophets, raise the prophets' voice."

Most of the liturgical conducting material hymns and others will be treated in being reviewed thoroughly. "Amen" being introduced in Episcopal hymnody since the Second Movement's century and a half ago, will also probably be treated in some manner. *Continued on page 102*

The Guinness Hymnic Records

Several records concerning hymns are listed in the 1977 edition of the *Guinness Book of World Records*, pages 227 and 228. Under the category "Earliest" this volume mentions that of the more than 500,000 Christian hymns believed to be in existence, "Te Deum laudamus" dates from the fifth century. The earliest hymn that can be dated exactly is the French "Jesus sort en ma teste et mon entendement" of 1490, translated in 1512 as "God be in my head."

Bernard of Cluny's "Hora novissima," a 12th century poem of 2,966 lines, is regarded as the longest hymn. The longest hymn in English is listed as "The sands of time are sinking," by Mrs. Anne Ross Cousin, née Cundell (1824-1906), a hymn originally of 152 lines reduced to only 32 lines in the *Methodist Hymn Book*. The shortest hymn is the single long meter stanza, "Be present at our table, Lord," attributed to "J. Leland" (actually by John Cennick, 1718-55).

The "Most Prolific Hymnists" are Fanny Crosby (1820-1915), author of "more than 8,000 hymns" and Charles Wesley (1707-88), who wrote "about 6,000 hymns." In current hymnal inclusions, only John Mason Neale is mentioned. In the seventh edition of *Hymns Ancient and Modern* (1950) Neale's hymns (mostly translations) appear 56 times.

The final category of hymnic records listed in the *Guinness* is the "Longest Hymn-in." The holder of this record is the Cambridge University Student Methodist Society, which sang through the 984 hymns in the *Methodist Hymn Book* in 45 hours and 42 minutes, completing 1,000 hymns with 16 more requests in 88 additional minutes. This marathon hymn sing took place February 7-9, 1969, in the Wesley Church, Cambridge.

(Perhaps some readers of *The Hymn* would like to challenge or add new categories to these hymnic records. If so, please send your challenges or additions with thorough documentation to Editor of *The Hymn*, 3939 Gentilly Blvd., New Orleans, LA 70126.)

McCutchan Collection Described

The Honnold Library of the Claremont Colleges has provided a description of its Robert Guy McCutchan Collection of Hymnology, a gift in 1957 of this distinguished Methodist hymnologist and his wife Helen C. McCutchan. For many years dean of the School of Music at DePauw University, McCutchan (1877-1958) was editor of the 1935 edition of *The Methodist Hymnal* and author of its handbook, *Our Hymnody* (1937). McCutchan's life and work have been described in Hymn Society Paper XXVII, *Born to Music* by Helen Cowles McCutchan (available from the Hymn Society National Office).

The McCutchan Collection consists of 3,500 volumes, dating from the early seventeenth century to the present one. In addition to hymnals and hymnological works, it contains song books of temperance societies, Grange and fraternal organizations, political parties, Civil War songs, and children's song books.

An annotated catalog of the more than 200 American tunebooks from 1757 to 1851 in the collection was produced by S. E. Boyd Smith in 1954. A supplement lists 20 English, French, and German tunebooks, 1612-1850. McCutchan's papers in the collection include the four-volume "Editor's Dummy" of the 1935 *Methodist Hymnal*. Numerous biographical materials are included in three scrapbooks entitled *Robert Guy McCutchan, 1877-1958*. According to The Honnold Library's Special Collections Department Head, Ruth M. Hauser, all of the McCutchan Collection is either fully cataloged or is fully retrievable for those who wish to make use of it.

Moravian Fest to Feature Hymnody

The Thirteenth Moravian Music Festival and Seminar will take place in Winston-Salem, N. C., June 18-25. Under the direction of John Nelson, conductor of the Indianapolis Symphony, the Festival chorus will perform two concerts. Lectures and workshops on sacred music will be given by the following persons: Richard Crawford (New-England Singing School music), Russell Getz (Ephrata Cloister music), Hugh McGraw (Shaped-note singing), James C. Downey (Black spirituals), Roberta Bitgood (Contemporary American Sacred Music), Jeffrey Reynolds (Trombone Choirs and Church Bands), Dagmar White (The Bohemian Brethren's Hymnal of 1501) and, tentatively, Hans Werner Zimmerman (Contemporary German Sacred Music). The public is invited to participate. For further information write: Moravian Music Festival, P. O. Box 10278, Salem Station, Winston-Salem, NC 27108.

British Hymn Society to Meet at Manchester

The 1978 Conference of the Hymn Society of Great Britain and Ireland will meet at Manchester, England on July 25-27. This annual meeting will include lectures on "The Hymn Books of the Charismatic Movement," "Translations of Hymns from the German—the Challenge of Catherine Winkworth," and two seminars, one on "Hymns in State Schools" and another on "What Makes a Good Hymn." The Act of Praise featuring hymn singing will take place in Manchester Cathedral and the other Conference sessions will take place at Manchester's Northern Baptist College. Members of the Hymn Society of America are welcome to attend this Conference. For further information, write the British Hymn Society's Secretary: The Rev. Alan Luff, The Vicarage, Penmaemawr, Gwynedd LL34 GBN, Wales, United Kingdom.

REVIEWS

The Covenant Hymnal edited by James R. Hawkins and J. Irving Erickson, 1973. Covenant Press, 3200 W. Foster Ave., Chicago, IL 60625. \$6.50.

The Covenant Hymnal of 1973, although in print and in use for over four years now, has not been reviewed as yet in these pages. This is regrettable, for this hymnal very much deserves to be called to the attention of readers of *The Hymn*. For it is no run-of-the-mill hymn book. It is "unique" in the true sense of that much abused word. Much of its uniqueness grows out of the nature and history of the sponsoring church body.

The first unique aspect of this hymnal is its combination of the older gospel-song tradition (9 texts by Fanny Crosby, 6 texts and/or tunes each by Kirkpatrick and McGranahan, 5 by Robert Lowry), the Covenant's own distinctive tradition (at least 31 hymns), the ecumenical, common hymnic tradition (16 chorales, for instance, among them "Wir glauben All an einen Gott," "Aus tiefer Noth," and "Jesus, Priceless Treasurer" and 13 Bach harmonizations!), and contemporary hymnic discoveries or recoveries (at least 10 American folksong tunes, texts by Fred Kaan, Leon M. Adkins, Howell Elvert Lewis, Miriam Drury, Kenneth L. Cober, James Boeringer, and others). It is evident that a strong, conscious effort was made to garner the best of all contained in the newer hymnals of all denominations for this book. It is eclectic in the best sense of the word, yet reflecting clearly the special needs and tastes of a small denomination with a distinctive heritage of its own. As such, it also re-

flects clearly the greater cultural security and maturity of a church much aware of its immigrant origins but now well-rooted in American life. Even more (more successfully than many hymnals recently published, I believe), it provides for the excruciatingly diverse needs of a church much aware of the kind of a world in which it must seek to worship and serve today. It is a book from which all of us may learn much. For both its contents and format and denomination sponsoring the book, the Evangelical Mission Covenant Church, and its editor and chairman of the commission producing it, J. Irving Erickson, are deserving of commendation.

The second aspect in which it is unique is this—it is now, as its preface so modestly states, "the custodian of the rich heritage" of translations into English from the Swedish. Of Swedish origin, the Evangelical Covenant Church officially dates back to the 1880s, but its roots are earlier in the neo-evangelical awakening in Sweden led by C. O. Rosenius. These roots were shared also with the former Augustana Lutheran Church, now a part of the Lutheran Church in America. The relationship between the Covenant and Augustana churches could be said to parallel that of the Wesleyan Church and the Evangelical or low church wing respectively of the Church of England. The former preferred to stay outside the official fellowship and traditions of the established Church; the latter preferred to stay officially within that fellowship, even while strongly protesting the defects of its structure and life. But both churches shared common hym-

nic traditions inherited from Sweden, even though the first put more emphasis on the lighter, gospel-hymn type song and the latter gave heavier stress to the more traditional chorales and churchly hymns stemming from the 1879 *Psalmbok* of the Church of Sweden. In its new hymnal the Covenant Church clearly demonstrates the broadening of its tastes and the deliberate intention to preserve and promote the use of both types of hymns.

It is good to see the Covenant Church assuming this responsibility. For even before the consolidation of Augustana into the Lutheran Church in America in 1962, it had joined with more than two-thirds of America's Lutherans in producing the *Lutheran Service Book and Hymnal* of 1958, a widely acclaimed hymn book which was the culmination of several generations of striving for "one book." Yet regrettably it resulted in a severe attenuation of much of the hymnic heritage of each of the participating churches, notably of the Scandinavian bodies, and not least of the Augustana Church. It did include some examples of the best hymns of the Swedish heritage, but they are very few in number. It was particularly the lighter gospel-song type of hymn which, with the exception of "Children of the Heavenly Father," were left behind. Most of the hymns of this type beloved both in Augustana and the Covenant are included in this new volume. Many of these, as well as the translations of more churchly hymns, are in the versions originally provided in Augustana's hymnals of 1899 and 1925 and now held under copyright by Fortress Press. I count not less than 26 hymn tunes or texts in the book from these sources or from Augustana's *Junior Hymnal* of 1961. I

point this out not in protest or complaint, but as one who rejoices to see the best of Augustana's contribution to American hymnody shared with the Covenant Church and kept alive by them for the future enrichment of American hymnody in general.

The third unique aspect of this book is quite different. Here we have in distilled essence the Covenant Church's own distinctive contribution to evangelical hymnody. Many of such hymns are also translations from the Swedish, even though written here in America. The Covenant kept up the use of the Swedish language a good deal longer than Augustana, keeping much closer ties with Sweden and benefitting more from the more recent waves of Swedish immigration. So we have here in English the hymns of the Covenant's own best known hymn text and hymn tune makers — pre-eminently those of J. A. Hultman, Nils Frykman, and A. L. Skoog, often called "the Swedish Sankey." These hymns were once known and loved by all who used the Swedish language, in or outside the Covenant Church. I can remember my mother's father, a pastor in the Augustana Church, singing them — especially Hultman's "Thanks to God for My Redeemer" — when he was nearing his 90th birthday. While few of these hymns are likely to become a permanent part of the American hymnic repertoire, hymnbook editors certainly ought at least to take a serious look at them. They are as authentically American as they are Swedish. They might offer something for jaded tastes. If not the texts, then perhaps the tunes might prove useful and acceptable.

In addition to originals representing the specific Covenant tradition, this book preserves or pre-

sents for the first time the work of some excellent translators of hymns from the Covenant Church. Among them are E. Gustav Johnson (who has here his own original translation of the Swedish Urtext of the popular "How Great Thou Art"), David Nyvall, Karl J. Olsson, and J. Irving Erickson himself. The special talents of Covenant musicians at North Park College in Chicago and Minnehaha Academy in Minneapolis have also been called on to provide new musical arrangements for a number of both older and contemporary tunes and several newly composed tunes as well.

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Singing Our History by Eugene B. Navias. 1975. 74 p., illus. Unitarian-Universalist Association, 25 Beacon St., Boston, MA 02108. \$4.50 (soft bound)

This slim little volume was, as its author tells us, originally conceived and written as an "enriching-resource" for an adult education curriculum entitled *The Disagreements Which Unite Us*. It nonetheless stands very sturdily on its own two feet as a concise and interestingly-written introduction to Unitarian and Universalist hymnody. Its bias (hymn-subjects inspired by social issues) is well-integrated into the total history of hymnody in the two denominations which began in the late eighteenth century and were finally united in the mid twentieth century.

Rev. Navias confesses in his "Notes" that "Working on this

project has made me a hymn buff" and protests that he is neither hymnologist, historian, or musicologist. He sells himself short, for the quality of scholarship and research in this volume is very high. It's possible to nit-pick, of course. Bicentennially-inspired musicology has fairly satisfactorily proved that William Billings was not "unschooled musically and only vaguely aware that there were rules of composition" (he had learned them both from teachers and from books—he simply chose, like Ives, to break them). And Jakob Ludwig Felix Mendelssohn-Bartholdy never went by the handle of "J. L. Felix B. Mendelssohn" (he preferred simply "Felix Mendelssohn"), nor was he the composer of the hymn tune *St. Catherine*. But these are minor flaws which detract little from the overall excellence of this remarkably complete survey.

Mingled with solid historical fact which ties the hymns of the Unitarian and Universalist hymnists to both the history of their denominations and their country are many nuggets of little-known information. How many know that the Universalists were at one time enthusiastic writers and singers of gospel songs? Or that the popular writer of gospel songs, Phoebe Cary, was a Universalist, and that her famous "One Sweetly Solemn Thought" first appeared in a Universalist publication? Women, indeed are prominently featured in both Universalist and Unitarian hymnody. One of the earliest was Judith Sargent Murray, wife of Universalist founder John Murray, whose "Marriage Hymn" was written in 1792. Another minister's wife was Eliza Lee Cabot Follen, who in 1831 wrote an early anti-slavery hymn. Better known in the literary world were Unitarians Louisa May

Alcott and Julia Ward Howe, who also made their contributions to hymnody.

The particular thrust of this study, hymns dealing with social issues, is in itself revealing. Many of these hymns, either with their original tunes or suitable tunes chosen by the author, are printed in full. One of the earliest was written in 1773 for the execution of a young thief. Unlike most hymns and sermons written for such occasions, this one is not condemnatory, but deals rather with the subject of Jesus's forgiveness of the thief on the cross ("What noble faith in him appear'd/That he could trust a dying Lord"). Pacifism was an early concern of the Universalists. In 1808 Abner Kneeland, after decrying the errors of bigotry and war, states:

*These errors spring from want
of love
And wisdom, which are from
above;
Which help the child of God
to see
His whole dependence, Lord,
on thee.
Lord, when shall all these
errors cease,
And Christians learn to live in
peace,
And every weapon disapprove,
Except the sword of truth and
love?*

Later, Adin Ballou, a distinguished Universalist preacher, takes the further step, in 1849, of advocating non-resistance:

*Great Non-Resistant, Price of
Peace,
Our faith, and love, and
strength increase.
That we this victory too many
gain,
And oe'r our foes divinely
reign.*

If pacifism was strong in the sentiments of the Universalists, the anti-slavery movement was no less so in the hearts of the Unitarians. In a hymn entitled "The Nation's Sin," published in 1846, Thomas Wentworth Higginson concludes with the terse statement that, "There is no liberty for them/Who make their brethren slaves!" Earlier, Mrs. Follen had written,

*From the deep fountains of
your soul
Then let your prayers ascend
For the poor slave, who hardly
knows
That God is still his friend.*

Later on in the nineteenth century the issue of temperance stirred the pens of writers such as the Rev. Edwin H. Chapin, and around 1914 John Haynes Holmes wrote an impassioned "Hymn of Wrath Against Child Labor." Nor is the cause of sufferance neglected. As early as 1852, in her hymn "A Hundred Years Hence," Frances Dana Gage writes, "Then woman, man's partner, man's equal shall stand" but proves she is not too hung up on sexist terms when, a few verses later, she somewhat ambiguously states, "We'll all be good *brothers* a hundred years hence" (italics mine). Later, around 1911, Charlotte Perkins Gilman set a stirring "Song for Equal Suffrage" to the tune of the *Battle Hymn of the Republic*.

Toward the end of the book, almost as an afterthought, Rev. Navias inserts, somewhat incongruously, a few paragraphs on shape-note music which would have better fitted the earlier part of the book despite its tenuous relevance to a tune matched to the Holmes "child labor" hymn. A final few paragraphs entitled "The Summer Conference Contribution" would

also have been better included in the earlier general history, again despite a connection with the final hymn discussed.

Singing Our History was stimulating and rewarding reading for this reviewer, and should prove likewise for anyone interested in exploring the rich and often fascinating corners of our uniquely American hymnic heritage. One could wish for similar studies dealing with other American denominations such as the Mennonites or Christians.

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White Spirituals from THE SACRED HARP by Alan Lomax. NW 205. 1977. New World Records, 3 East 54th St., New York, NY 10022. \$8.98

This particular volume from the Recorded Anthology of American Music, Inc., published by New World Records, presents a group of *Sacred Harp* songs recorded by Alan Lomax at the Alabama Sacred Harp Convention in Fyffe in 1959. Lomax has also written the notes for the album; the Sacred Harp Publishing Company of Bremen, Georgia has provided the scores included in the record jacket for the songs presented on the recording. Lomax has carefully selected a number of representative songs from the *Sacred Harp* and has also included some of the comments and prayers that accompany a *Sacred Harp* singing convention. An individual who has never attended a *Sacred Harp* singing convention will have an excellent idea of what a convention is like from the recording and the information provided on the singing. I found

one aspect of the presentation a little unusual from the singing conventions I have attended. The Prayer for Recess and the Closing Prayer are followed by songs; usually there are no songs following these prayers. The fidelity of the recording is frequently uneven; one finds the volume level shifting frequently which is not caused by the singers but possibly in the initial recording or the production of the record. Aside from this technical difficulty, the sound of the singers is one of the best I have heard of *Sacred Harp* singing.

Lomax gives in the album notes a general discussion of *Sacred Harp* singing which includes some documentation on the singing recorded, historical notes, information on song types, and the songs in shape-notation. His notes are generally good, particularly those on the Alabama Sacred Harp Convention. There are some occasional lapses or omissions in scholarship which unfortunately mar his overall presentation. There is a comment in the historical notes that "William Billings and other eighteenth-century American composers determined to reform and enliven American religious music, . . . turned to early Bach for their model and developed a popular kind of counterpoint, the 'fuging tune'." I believe that most early American music scholars would take issue with that statement since Johann Sebastian Bach's music was not widely known in Europe, much less so in America, until the second quarter of the nineteenth century. I also wish that Lomax had included some reference to John Wyeth's *Repository of Sacred Music, Part II* (1813) in the diffusion of New England Psalmody and American folk-hymnody to the Southeastern United States. There

is no discussion of William Walker's *Southern Harmony* which was very influential in the compilation of the *Sacred Harp* and the development of American folk-hymnody in the Southeast other than a brief comment accompanying one of Walker's songs, "Hallelujah." The section on song types could have been a bit more inclusive regarding the types of tunes found in the *Sacred Harp*. There is no definition given for the anthem, although one of them is presented on the recording. The bibliography given is very dated and does not include some important publications of the 1960s such as Irving Lowens' *Music and Musicians in Early America*, Robert Stevenson's *Protestant Church Music in America*, and Dorothy Horn's *Sing to Me of Heaven*. One deplorable omission from the bibliography is George Pullen Jackson's *Story of the Sacred Harp, 1844-1944*, which has been reprinted in the facsimile edition of the 1859 edition of the *Sacred Harp*, published by Broadman Press in 1968.

In spite of these lapses and omissions and technical difficulties in the recording, Alan Lomax has given us an accurate aural presentation of an important aspect of American musical culture. Most recordings of *Sacred Harp* songs currently available present just the songs; Lomax's decision to include the non-musical elements of singing convention is particularly noteworthy and laudable. The Sacred Harp Publishing Company also deserves our gratitude for giving New World Records permission to reproduce the musical score for the songs presented. This recording is a valuable addition to the various recordings of shape-note singing groups that have been produced. Any individual interested in

American folk music, be they folklorist, ethnomusicologist, musicologist, hymnologist, or non-scholar, should have this recording as a part of their record library.

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The Gospel Ship. Baptist Hymns and White Spirituals from the Southern Mountains recorded by Alan Lomax. NW 294. 1977. New World Records, 3 East 54th St., New York, NY 10022. \$8.98

Recordings of American secular folk music are legion. Singers and players are more than willing to record such material even for strangers, and for some performers the experience has led to a successful career. Recordings of sacred folk music, especially those made during church services, are much less common because some people take their religion so personally and seriously that they resent outsiders with tape recorders. This is certainly true of eastern Kentucky where the old-time practice of lined, heterophonic psalmody still thrives among the Baptists. Some congregations are liberal enough to allow tape recorders into the church, others permit it if the recorder is hidden from view, and others ban them altogether. That Alan Lomax has issued a recording which includes such rare material is welcome news, for side 1 is devoted entirely to preaching and singing from eastern Kentucky Baptist churches.

What bothers me is that I'm uncertain whether Lomax fully understands what he is presenting. The locations of the recordings are noted, either at Mount Olivet Regular Baptist Church in Blackey, Kentucky, or Thornton Regular

Baptist Church in Mayking, Kentucky, but these churches are not simply "Regular," but "Old Regular," that is, Mount Olivet Old Regular Baptist Church. The difference is worth noting, although there is not space to discuss much Baptist history here. Regular Baptists in the eighteenth century were strict Calvinists, but in the early nineteenth century on the Kentucky frontier they formed a union of convenience with the non-predestinarian New Lights forming the United Baptists. As the nineteenth century progressed, however, certain churches and associations fell away calling themselves Regular United, then Old Regular, but did not embrace predestinarianism. Indeed, the differences today between United and Old Regular are insignificant (unless you belong to either group), but there are also Regular Baptists, such as the Enterprise Association, which have embraced all manner of modernism—Sunday Schools, songbooks with notes, and musical instruments. Among eastern Kentuckians one should not confuse these groups, especially if a researcher. It is the United and Old Regulars who have preserved lined, heterophonic psalmody, not modern Regulars. In his notes, Lomax mentions Primitive Baptists, implying that they are the same or that this is a general word. While some Primitives do indeed sing the same way, their doctrine is predestinarian and strongly anti-mission; the recording includes no Primitive Baptist material.

Side 1 is devoted to the Old Regulars, alternating songs with excerpts of preaching (which Lomax calls "testimony"). At the conclusion of each excerpt he fades to a song, sometimes obscuring the first line and consequently the technique

of beginning a song. Lomax chose his excerpts wisely to illustrate aspects of their thinking. D. N. Asher of the Mt. Olivet Church (Indian Bottom Association) talks of old-time life. I. D. Beck of the same church expounds Old Regular preaching philosophy. George Spangler of the Thornton church (Thornton Union Association) talks of life, and I. D. Beck discusses Baptists and their problems, speaking almost directly to Lomax whose activities he mentions. Except for a brief part of the last excerpt, however, none of these illustrates the typical sound of Old Regular Baptist preaching, characterized by rapid recitation on pitch with inflections clearly following a pentatonic scale. The most musical of the Baptist preachers literally sing their sermons, but most of Lomax's examples are merely spoken.

The singing examples are all excellent, but Lomax's notes tell us nothing about the tunes or technique. "Guide me, O thou great Jehovah" provides an excellent and complete example of lining and heterophonic congregational singing. "Amazing Grace" may perplex those outside the church, as it does me, because the melody—the normal one for Old Regulars—is not the well-known "New Britain" found in shape-note books. "Poor Pilgrim of Sorrow," apparently led by I. D. Beck (the note calls him "Rev." but Old Regulars never use that term, calling their leaders "Elder") is rather odd, however, for the leader lines and then sings the song alone in spite of the text transcription indicating "Leader" and then "Congregation." The song Lomax entitles "Why must I wear this Shroud?" is missing at least the first line, but the initial one transcribed, rather than being "And must I wear this shroud?" should

be "You must die and wear this shroud." The final song, "When Jesus Christ was here on Earth" uses (although unknown to the congregation) the tune "*Primrose*" found in many oblong shape-note books such as *The Sacred Harp*. All but the fourth song are found in Foster Ratliff's *New Baptist Songbook* published in Lookout, Kentucky, the most popular book today among Old Regulars, though Lomax tells us nothing of their books or the fact that they include only words.

The second side is "a miscellany of many of the types of religious folk songs . . . that have filled the southern folk repertoire." Three selections feature Hobart Smith with or without Preston Smith and Texas Gladden accompanied by guitars. These songs are quite a change from the conservative "purity" of side 1, being more what you would call country gospel. Whether they would be sung in church in this form is open to question, but certainly not in old Baptist churches. Of some interest, however, is Texas Gladden's unaccompanied rendition of "Hick's Farewell," a folk hymn that appears in Walker's *Southern Harmony* on page 19. Gladden's tune shows interesting variations from the written version as she sings stanzas 5, 6, 9, 8, and 10. The well-known unaccompanied ballad singer, Almeda Riddle of the Ozarks, is featured singing "I am a poor wayfaring stranger," a song found also in Ratliff's Baptist songbook. Finally there is a gospel bluegrass number, "My Lord keeps a record," sung by the famed Mountain Ramblers of Galax, Virginia.

Lomax's selection overall is representative, though there is perhaps more than enough of Hobart

Smith and company. His notes, however, were they to be used as an introduction for the uninitiated, would shed little light on the material. The approach is general, somewhat historical, and with more interest in texts and tunes. There are a few perplexing statements. ". . . and this conservatism fostered the preservation of the older songs with scales and with ornamentation." What kind of scales? Is there a word missing? In describing lining, he says, "Here a leader intones to a set tune" Lining is formulaic, but varies widely from man to man and from song to song. It is certainly not what I would call a "set tune." In notes to side 1 Lomax says, "Because everything that takes place in the service is spontaneous, because there is no ritual" Old Regular Baptist services are highly predictable and there is an established format: thirty minutes of song, opening sermon (brief), song, prayer, and sermons often alternating with songs. Money is collected informally during the final song and handshaking takes place throughout the service. While the sermons appear spontaneous, closer examination reveals a predictable collection of phrases which, however emotional the delivery, turn up week after week among all preachers. Who preaches is determined by the moderator, the "pastor" of the church.

In spite of these inadequacies, the album is worthwhile acquiring because Old Regular Baptist singing is rarely heard outside the churches themselves and few recordings have been published. Much of the material of side 2 is commonplace, and entire albums have been devoted to many of the performers. Nevertheless, New

World Records is to be commended for issuing this collection.

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Harp of Joy: Shaker Folk Spirituals, New England Psalmody. 1976. 33½ stereo phonodisc, performed by the Chancel Choir of Plymouth Church of Shaker Heights, Ohio, led by John D. Herr, with notes by music consultant Roger L. Hall. Album PC-080767. Plymouth Church, 4150 Mayfield Road, Cleveland, Ohio 44121. \$6.00

Side One of this phonograph album contains thirteen songs from the repertory of the small but well known American celibate, communitarian, millenarian order called Shakerism. These songs come from both the early folk songs of the Shakers and from their later gospel-song phase. The pieces represent a number of genres once employed by Shaker singers: the through-composed anthem, the hymn several stanzas in length, the one-stanza marching and dancing songs, and the short, "extra song" for use between the physical exercises.

The Shaker selections were well chosen by Roger L. Hall, who is currently writing a doctoral dissertation on the music of one of the Shaker communities. He is knowledgeable about the repertory, has a good sense of folk melody, and picked some strong and lovely ones from the 10,000 offered by the Shaker hymnals and song manuscripts.

For Side Two of the album Mr. Hall chose thirteen melodies from the much more constricted but better known repertory of British and American psalm tunes. His sources

ranged from the Ainsworth psalter to the tunebooks of Billings and Holden, though his choices were predominantly from the psalmody known in colonial America. Some tunes are sung here in unison, others in four-part settings.

Although classically trained musicians generally insist that a composition be performed in the style in which it was conceived, they do not yet carry their purism to the point of rendering folk songs in genuine traditional styles. In this respect, the Chancel Choir breaks no new ground. Neither the early psalm singer nor the Shaker would have condoned the group's use of vibrato and covered tone or its expressive ritards and swells. The Shakers would in fact have felt the very soul of their music violated by the solo performances in this album: unison song symbolized to them the unity of the church. The early psalm singers would probably not even have recognized their own melodies in the Chancel Choir's straightforward monophonic presentations. Colonial singers struck a vastly slower pace for these tunes and embellished them richly, to the point where their singing turned heterophonic.

Preferring the current classical manner, modern listeners will find the music very agreeably performed by the Chancel Choir under Mr. Herr's skillful direction. And that, after all, is for the best. While traditional singers have much to teach the classical performer, it is too early in the day for this to happen. We do not even yet have a general appreciation of our heritage of early religious song. Most urban and educated congregations have yet to be educated out of their prejudices against it, and stylistic authenticity would prove not a help

but an obstacle. I hope that the present album will, however, go some way toward convincing listeners that the music of earlier phases of American religious culture can still serve worshipers in present-day Christian contexts.

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Sixty Hymns from Songs of Zion: A Hymnal Supplement. 1977. Praise Publications, Inc., 5452 Adele Avenue, Whittier, CA 90601. \$2.50 each, or \$1.75 in quantities of 100 or more. (spiral bound)

In addition to being a hymnal supplement, *Sixty Hymns* is a sampler of material which will appear in a full-length hymnal still in preparation. Since *Sixty Hymns* has no preface or introduction, I wrote to the publisher for background material, and part of the basis for this review is the response I have gotten from the Rev. Keith Landis, President of Praise Publications and General Editor of the hymnals. Mr. Landis, who is rector of an Episcopal church in southern California, is a 1946 graduate of the School of Music of Northwestern University. As the projected larger book (*Songs of Zion*) is expected to contain more than ten times the number of items that are in *Sixty Hymns*, and as *Songs of Zion* (unlike the present sampler) will include an as yet unspecified number of familiar items in addition to new and/or unfamiliar material, it is impossible at this stage to estimate how the mix of "old" and "new" in the larger book will stand up in comparison to existing full-scale collections. (One wonders, for example, the extent to which *Songs of Zion* will reflect the work of the

Consultation on Ecumenical Hymnody.)

This review will have to deal with *Sixty Hymns* primarily in its role as a supplement. Mr. Landis says that it is believed that this supplement "can be useful to a wide variety of churches" (of the "liturgical and semi-liturgical" type), but my impression of the booklet is that its home base is essentially one kind of American Anglicanism, and I will try to consider it in that context, using the 1940 *Episcopal Hymnal* as my point of departure. Clearly the music of *Sixty Hymns* is from the same milieu as the 20th-century selections in the 1940 *Hymnal*; this is especially evident if you take into consideration the service music in the 1940 book—such as the settings by Bairstow, Willan, and Oldroyd. The general atmosphere is post Post-Victorian, combining a genteel popular attractiveness with traditional churchly propriety. Like the 1940 *Hymnal* and like the earlier British *Songs of Praise* (enlarged edition, Oxford University Press, 1931), *Sixty Hymns* shows the influence of British-American folk music. This trend dates back as far as Vaughan Williams' *English Hymnal* of 1906. All four of these books contain some tunes from the "American folk-hymn" or "shape-note" tradition, but *Sixty Hymns* has more such tunes than any of the other three books, and it does not duplicate what they contain.

The composing and arranging of the music in *Sixty Hymns* was largely the work of two people: two-thirds of the melodies are by the Rev. Mr. Landis, and half of the harmonizations are by Prof. Jeffrey Rickard, of the University of Redlands, who is the Asso-

ciate Musical Editor. Four other writers (James Hopkins, David N. Johnson, Erik Routley, and Dale Wood) supplied the remaining harmonizations. With a few exceptions the tunes appear in orthodox four-part settings which seem to require the backing of a competent choir and organist and a fairly good-sized instrument.

The words for *Sixty Hymns* can be grouped in three categories in regard to sources: (1) About a third of the texts are more or less standard items already established in well-known hymnals; (2) about a third of the texts are "unfamiliar" 20th-century items—including a number of scriptural paraphrases; (3) the rest of the texts, coming from various sources, include items new to me by Neale, C. Wesley, and Lyte, plus three new translations, some traditional carols, spiritual folksongs, etc. (both "familiar" and "unfamiliar"). None of the language is aggressively contemporary, and "thee" and "thou" are not excluded (although for some reason "We praise thee, O God, our Redeemer, Creator" appears as "We praise you . . ."). The ideas expressed are as unshocking as the wording.

Limiting the content to non-controversial ideas expressed in a "positive" manner seems to be intentional; while the music is to appeal through being "highly melodic," the words are to appeal through saying what people most comfortably can respond to. In any case, there can be virtually no problems about what is included, but there may be some questions about what is not included. While there are paraphrases of Psalms 18, 23, 42, 100, and 148, as well as the *Magnificat* and *Nunc dimittis*, there are none on passages like Psalm 51,

Psalm 130, Isaiah 58, James 5, or Revelation 18. Not only are "Social and political issues" skirted, but there is little expression of an awareness of personal or corporate wrong-doing or injustice, of repentance or reform. There is nothing that corresponds to the 1940 *Hymnal's* no. 80, "Were you there when they crucified my Lord?" or no. 532, "Father eternal, Ruler of creation." This is in marked contrast to *Songs of Praise*, which while having a distinctly sunny disposition had some sharply uncomfortable words about the darker side of things.

The 20th-century authors represented in *Sixty Hymns* are predominantly British; James Quinn has 11 texts, and Albert F. Bayly has 6. Incidentally, women appear to have contributed only four texts (and no music), and there is virtually nothing from any identifiable ethnic minorities.

Perhaps the most interesting aspect of *Sixty Hymns* is the provision of new tunes (and in several cases new translations) for well-known texts; there are melodies by Mr. Landis for "Creator of the stars of night," "Fight the good fight," "How sweet the name of Jesus sounds," "Let the whole creation cry," "My song is love unknown," "O saving Victim," "O that I had a thousand voices," and "The wise may bring their learning," as well as new melodies by him for new translations of *Adeste fideles* and the hymn attributed to St. Patrick (no. 268 in the 1940 *Hymnal*). There is also an American shape-note tune to compete with "Hyfrydol" for "Alleluia! sing to Jesus!"

Mr. Landis says that he feels a "tremendous need for God's peo-

ple to offer Him nothing less than the musical best," and that his goal is "to enrich the hymnody of the Church by bringing into one volume" (*Songs of Zion*) both "the best of the familiar hymns" and hundreds of texts and tunes (both new and old) that are "little known yet remarkably beautiful." Many people will be watching for the appearance of *Songs of Zion* to see the results of his efforts.

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Hymns II. Edited by Paul Beckwith, Hughes Huffman and Mark Hunt. 1976. InterVarsity Press, Box F, Downers Grove, IL 60515. \$6.95 (cloth) and \$3.95 (soft bound)

Today music published especially for youth is often restricted to popular or folk styles alone. Apprehension was felt by this reviewer when a hymnal intended for college youth groups arrived in the mail. Was this to be another collection connected by a thin thread of religious mediocrity? *Hymns II*, published by InterVarsity Press, happily does not fit such a narrow mold but offers a wide range of hymnic experiences.

Hymns from early Greek and Latin sources, German Lutheranism, English Psalmody, Wesleyan Methodism, and the Oxford movement are included along with folk songs from Sweden, Norway, Scotland, and the United States. While a limited number of tunes and texts from southern shape-note hymnody are included, nineteenth-century gospel songs are noticeably absent.

The format is unique. Interesting frontispieces that include an appropriate hymn strophe as an

epigraph along with ink drawings of various instruments introduce each subject category. The drawings evidently carry no symbolic significance, although a trumpet for Missions and Evangelism and a psaltery for Psalms are somewhat appropriate. Other drawings require explanation, such as a metronome for Life of Christ. The hymn strophes are of the highest quality; the illustrations lack continuity. The drawings relate to pictures of instruments on the cover, again without any apparent relevance to the scope of the volume; however, the attempt to produce a hymnal with a different format is to be admired.

God the Father, God the Son, God the Holy Spirit, Life in Christ, The Scriptures, The Church, Missions and Evangelism, Morning and Evening, and Psalms make up the subject categories with appropriate subdivisions included for several categories. According to the Preface, the division into subject categories is new to InterVarsity hymnals; it should prove helpful to those who utilize *Hymns II*. Unfortunately, there is no subject index to help locate hymns pertinent to more than one category. Throughout all subject categories the community for which the hymnal is intended predominates. Hymns suitable for maturing young people are included to open avenues of praise, thanksgiving, prayer, reflection, and action.

The indexes are: Composers; Sources; Arrangers; Authors; Translators and Sources; Tunes, Alphabetical; Tunes, Metrical (clear and easy to follow); Scripture References; and First Line Index.

The proportion of twentieth-century hymnody is commendable. Approximately one-fourth of the

hymns are by twentieth-century authors and composers. The twelve selections by Norman Warren comprise the largest number of hymn tunes. Timothy Dudley-Smith contributed eight texts. The selections by Warren and Dudley-Smith are part of the Psalm setting from *Psalm Praise* (copyrighted 1973 by the Church Pastoral Aid Society of England). Several of these twentieth-century hymns approach problems of this era. For example, see "My Soul is Watching," a hymn that poignantly reveals ills of the twentieth-century. On the other hand, too many texts written since 1930 and included in *Hymns II* restate themes pertinent to eighteenth- and nineteenth-century thought. In addition, only conservative musical techniques are used. Missing is the close text-music relation seen in the rhythmic and metrical freedom so popular in the present era. The harmonic vocabulary belongs to styles of the late nineteenth-century or the harmonic language of popular song. The selection of the majority of hymns concerning missions and evangelism from the twentieth-century seems to communicate with today's youth better than antiquated nineteenth-century gospel song.

Editorial problems may be seen in the unnecessary multiplication of categories (e.g., Scripture and Psalm as two separate subject categories); hymns within certain subject areas inappropriate to the subject (as in Scripture, the hymn, "God in the Gospel of His Son," seems better suited to the theme of God the Son or Missions and Evangelism); occasional and unnecessary omission of dates for contemporary poets and composers; and guitar chords in keys other than the key for the voice part (the only warning for this practice

appears in the Preface). With the wealth of hymn tune literature now available, the tunes, "London-derry Air," "All Through the Night," and "Finlandia," are unnecessary. The inclusion of original publication dates for poetry and music would have been a helpful addition.

In spite of the weaknesses noted, *Hymns II* is a welcome contribution to materials for the college-age student group. It is usable, theologically challenging, and a reflection of its era.

Ray F. Luper
School of Music
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Waco, Texas

Move in Our Midst: Looking at Worship in the life of the Church by Kenneth I. Morse. 1977. The Brethren Press, 1451 Dundee Ave., Elgin, IL 60120. \$2.95 (soft bound)

Kenneth Morse, composer of the contemporary hymn after which this book is named, skillfully expresses his concern that we regain sight of "the heritage of congregational responsibility for worship" that once marked us as celebrating communities. Even though written originally for Church of the Brethren constituents, all but two chapters have universal appeal, starting with a survey of Old and New Testament worship practices and ending with hope for renewal. Kenneth Morse's special gifts are clearly visible in this book—gifts of language, music, art, and his sense of continuity between faith language and faith experience. All of these combine to make this a simple yet profound resource.

Of the thirteen chapters, the ninth will be of special interest to

hymn writers and song leaders. "Music in Worship" gives the background of fourteen standard hymns and suggests how they can contribute their riches to corporate and individual worship. "Music began for you," he writes, "when you were able to sustain a sound, form a tone, use your natural sense of rhythm (as regular as a heartbeat) and develop little melodies in cadences that are still a part of your speech. You may have even harmonized with another voice. All the elements are there—even if you can't read a note of music and think your voice is a monotone." Others in the arts will appreciate chapters on "Images of the Invisible: Signs and Symbols," "Where God Dwells: A Place of Meeting," and "Whatever Is Lovely: Art in Worship." Illustrations abound. And a 175-word glossary of terms and an extensive bibliography will be especially helpful.

Perhaps the focus of this book is best summed up in the words of the first stanza of the hymn after which the book is named:

*Move in our midst, Thou Spirit of God;
Go with us down from Thy holy hill;
Walk with us through the storm and the calm;
Spirit of God, go Thou with us still.*

Wilbur E. Brumbaugh
Church of the Brethren
General Board
Elgin, Illinois

Music and Worship in the Church by Austin C. Lovelace and William C. Rice. Revised and Enlarged Edition, 1976. Abingdon Press, 201 Eighth Ave., South, Nashville, TN 37202. 256 p. \$12.95

When the first edition of this

book appeared, it was widely and justifiably heralded as the finest and latest word on matters pertaining to music and worship in the church. I have no figures on its sale, but it obviously reached a large readership of clergy and church musicians for whom it was primarily intended. It was a significant milestone in the field. I wish we could say the same for the revised edition.

The renewal of interest in corporate worship during the past fifteen to twenty years has been almost phenomenal, resulting in the publishing of countless treatises, numerous conferences, theological studies, etc., in almost every Protestant denomination as well as in Roman Catholicism. To attempt to summarize the effect of these activities alone appears not to have been the purpose of the authors in their two-chapter addition to the earlier edition. Rather, they present some excellent philosophy and a number of sound arguments against much of the experimentation that has taken place in houses of worship, against much of the pop and rock music that has entered the Holy of holies, and against change for the sake of change. We add a hearty "Amen" to their position. But the cause might have been better served if they had chosen to really update the developments, especially in the field of worship, that have achieved such significance in liturgical matters, the ecumenically-accepted lectionary, for example. Perhaps to do this would have required a new start and another book. I wish they had done so.

As to the actual revisions, they are very, very few in the body of the text. Aside from a sentence or two here and there, with an occasionally added paragraph, the orig-

inal twelve chapters remain virtually untouched, including a referral to a long-deceased magazine *The American Organist*. And, according to the authors, the only change in electronic organs since 1960 is noted by the eight words "and upon the type of tone-generator used."

On the positive side, we must give credit for an updating of the repertoire lists the professional organizations for church musicians, and the glossary.

I lament the fact that the basic hymn repertoire (listed in the earlier edition) along with sample hymn services was omitted at a time when the Hymn Society of America is being revitalized in such an exciting way.

Suggestion: If you own edition one, be grateful. You can read chapters 13 and 14 from a borrowed copy. They're good, but hardly worth \$12.95.

V. Earle Copes
Christ United Methodist Church
Kettering, Ohio

Japanese Hymns in English by Pauline Smith McAlpine. 1975. 116 p. Tsubobue Sha, 33 Chikaramacki, 4-Chome, Higashi-ku, Nagoya 461, Japan. \$5.00 (postage paid)

This volume is a selection of fifty hymns from the most widely used hymnal of evangelical churches in Japan, the *Sambika*, published in 1954 by the Japanese United Church of Christ (a union of several churches). Mrs. Pauline Smith McAlpine, a missionary to Japan for more than 40 years, chose these particular hymns for translating into English on the basis of their indigenous quality and their frequency of use. In the forward to this small collection, Mrs. McAlpine states her two-fold purpose: "First, by translating some

of the often-sung indigenous Japanese hymns, I may help new missionaries in their understanding of this most difficult language . . . Secondly, I want Christians elsewhere to have an opportunity to share in and to enjoy the beauty of Japanese hymnody."

Mrs. McAlpine's translations are truly remarkable. They are not only true to the intent of the Japanese text (a remarkable feat in itself) but are also poetically meaningful in English. The English texts alone can give insight into the poetic expressions of Japanese hymns.

Although the major portion of the book is taken up with the reproductions of these fifty hymns and their translations, the final fifteen pages is a brief historical account of Japanese hymnody. This section is divided into four parts: *Early Days, Protestantism Enters Japan, Missionary Pioneers* (with a special note concerning the Balaghs, 1861, from whom she is descended) and *The Second Decade*. Pertinent facts concerning the history of Christianity in Japan are included in appropriate places. She states in this latter section that "The first two hymns in Japanese were 'There is a happy land' (Andrew Young, 1838) and 'Jesus loves me' (Annie B. Warner, 1859)."

The concluding section of the book deals with the pioneer (kus-awake) hymn writers. They are divided into three groups, *Pioneer, 1823-1866, The Intermediate Group, 1864-1871, and The Third Group, 1871-1926*. Twenty-two persons are mentioned in this section. A brief postscript concludes the book tracing Mrs. McAlpine and her husband, James, back to

the earliest Protestant missionaries, giving you the flavor of a four-paragraph missionary "roots."

Here, then, is your golden opportunity for a brief incursion into Japanese hymnody. *Japanese Hymns in English* may be ordered from the publishers, Tsubobue Sha, for \$5.00 (international money order).

Michel S. Simoneaux
Music Missionary
Osaka, Japan

Fanny Crosby Speaks Again by Fanny Crosby, edited by Donald P. Hustad, 1977. Hope Publishing Company, Carol Stream, IL 60187. \$2.50 (soft bound)

Fanny Crosby Speaks Again, edited by Donald P. Hustad, is an anthology of 120 previously unpublished poems by one of America's most important hymnists, and as such, is a valuable and important contribution to hymnology.

Frances Jane (Fanny) Crosby (1820-1915), whose picture appears in the 1977 edition of the *Guinness Book of World Records* under the identification of history's "most prolific hymnist," was certainly one of the most important hymn writers of her day. She wrote fewer than a dozen extant hymn tunes, most of which have never been published, but penned approximately 9000 hymn poems, about a third of which were set to music during her lifetime. Some of her hymns best known today are "Pass me not, O gentle Saviour," "Blessed assurance," "To God be the glory," "Jesus, keep me near the cross," and "All the way my Saviour leads me." Most of her hymns were published by the firm of Biglow and Main, which was bought out by the Hope Publishing Company in 1922. For many years

no one knew what had become of Mrs. Crosby's thousands of unpublished hymns, which at her death were said to have been kept in the vaults of Biglow and Main. Moreover, few people really cared, for Mrs. Crosby's hymns fell into partial disfavor around the time of her death, because of changing tastes in hymnody which no longer found attractive the intensely personal and emotional lyrics characteristic of the "Blind Poetess" nor the barrel-organ type tunes to which many of them were set. Then in 1972, when the Hope Publishing Company was in the process of moving its offices, five large packages were discovered containing more than 1000 poems dictated by the blind authoress. These include a "lost" hymnal prepared by Mrs. Crosby in 1879, but never published, with nearly all the lyrics to these 101 hymns of her composition and most of the music by her husband Chester Alexander Van Alstyne; in addition to these there is an incredibly massive number of manuscripts, most of them handwritten, dating mostly from 1869 to 1903. Dr. Donald Hustad, eminent hymnologist and senior editor of the Hope Publishing Company, selected 120 of these unpublished lyrics and has presented them to the public in this volume.

This very interesting book presents these previously unknown lyrics with careful notes and annotations. Dr. Hustad includes all the essential information that appears on the manuscripts, including the date and place of writing (if recorded), the folio number indicating the sequence of the poem in Mrs. Crosby's contributions to Biglow and Main, and an occasional, somewhat mysterious "embossing seal," bearing a single word or

phrase, such as "Favorite," "Hamilton," or "Nolia Mills." These, Dr. Hustad conjectures, may have been the personal seals of various musicians affiliated with Biglow and Main. Dr. Hustad and Hope Publishing Company have also included a series of interesting photographic plates of "The Blind Hymnist" and some of her original manuscripts, something not included in the only biography of Mrs. Crosby now in print. The hymns are clearly and tastefully printed and numbered, and there is an index listing both first lines and separate titles.

Dr. Hustad in his excellent foreword writes, "So far as we know, none of these poems of Fanny Crosby have been published before." Actually, three lyrics in this collection were, in fact, set to music and published in Biglow and Main's *Hallowed Hymns, New and Old* in 1903: "Thou didst love me," "God of eternity," and "At the cross." The others are indeed before the public for the first time.

It is to be hoped that this collection will not be ignored by hymnologists or set aside as a mere "collector's item." It presents a veritable wealth for composers of hymn tunes. As would be expected in the case of someone who wrote 9000 hymns—even in a lifetime of nearly a century—much of Mrs. Crosby's work is trite, repetitious, and fairly useless. One of the manuscripts published in this collection came with the words "not much point to this" handwritten across it. However, Mrs. Crosby was a good poetess and capable at times of lyrics of great beauty and poignancy. Some of the hymns in this collection, such as "Peace be thine, child of sorrow" (110), "God does not give me all I ask" (93), and "I cannot know but through a

glass" (72), and "Forever and forever" (47) (which splendidly fits the tune "*Lancashire*" by Henry Smart), are in this category. Although Mrs. Crosby has the reputation for being the writer of mawkishly sentimental lyrics suited for Sunday School, prayer meetings, and evangelical campaigns, but not for congregational worship, she was capable of producing objective hymns of praise of excellent quality. Several of the hymns in this collection fit this description, such as "Bless the Lord, my soul" (65), "When faith shall close her radiant eyes" (96), and "O the heights and depths of mercy" (29). It is to be hoped that modern writers of hymn tunes will utilize this newly-discovered goldmine of hymns, many of considerable worth (whose rich Victorian vocabulary need not be a detraction, but rather an asset in an age known for its poverty of expression) and provide them with the best and most beautiful tunes their art can supply.

Dr. Hustad has indeed rendered Christendom a very great service by making available this treasury of hymns from one of the masters of hymnic lyricism.

C. Bernard Ruffin
Gloria Dei Lutheran Church
Alexandria, Virginia

Correction

Please make the following correction in your January issue. In the President's Message (p.5) the second sentence in the last paragraph should read: The goal must be accomplished without catering to intellectual or musical snobbery and without stooping to the trite or trivial. Our apologies to President L. David Miller.

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
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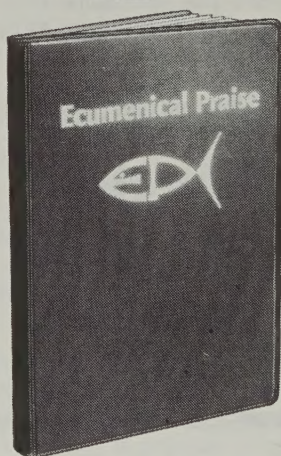
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